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Hecklinger's Ladies garments

A TEXT BOOK.

How to Cut and Make Up Ladies' Garments

—BY—

CHAS. HECKLINGER.

Price, - $2.00.

PUBLISHED AT
135 EAST EIGHTH STREET,
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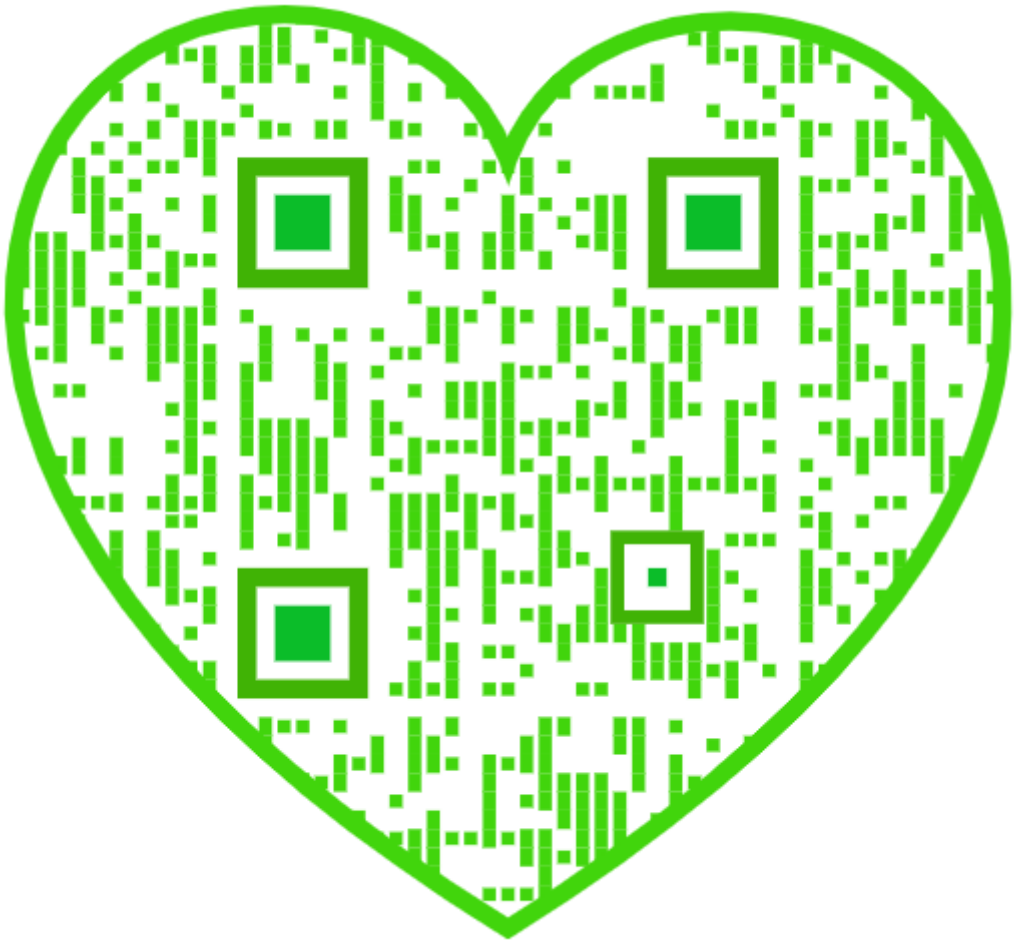
OVER 125 ILLUSTRATIONS.



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CHAS. HECKLINGER.

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135 EAST EIGHTH STREET, NEAR BROADWAY,
NEW YORK.

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PREFACE.

HAVING in the years past had very extensive experience in teaching tailors and dressmakers how to cut ladies' garments, and our students having met with such good success, we have decided to publish our System in a condensed form and at a popular price, in order that dressmakers may simplify their methods of cutting and making up, and even mothers who desire to design and construct their own dresses or garments for their children, can have a guide by which they are enabled to do so. The method is easily learned—any miss of sixteen can acquire it in a few hours, and the result in fit and style will be satisfactory.

To the dressmaker it will present a way of producing a pattern of a dress or jacket which is far superior to any known method she may be acquainted with, as it is purely and simply a Tailor System, and the success which tailors have in making the modern tailor-made dresses, can just as well be acquired by the dressmaker by conforming to its use.

The correct results which our System give, place it at the head of any and all Systems for cutting ladies' garments.

THE AUTHOR.

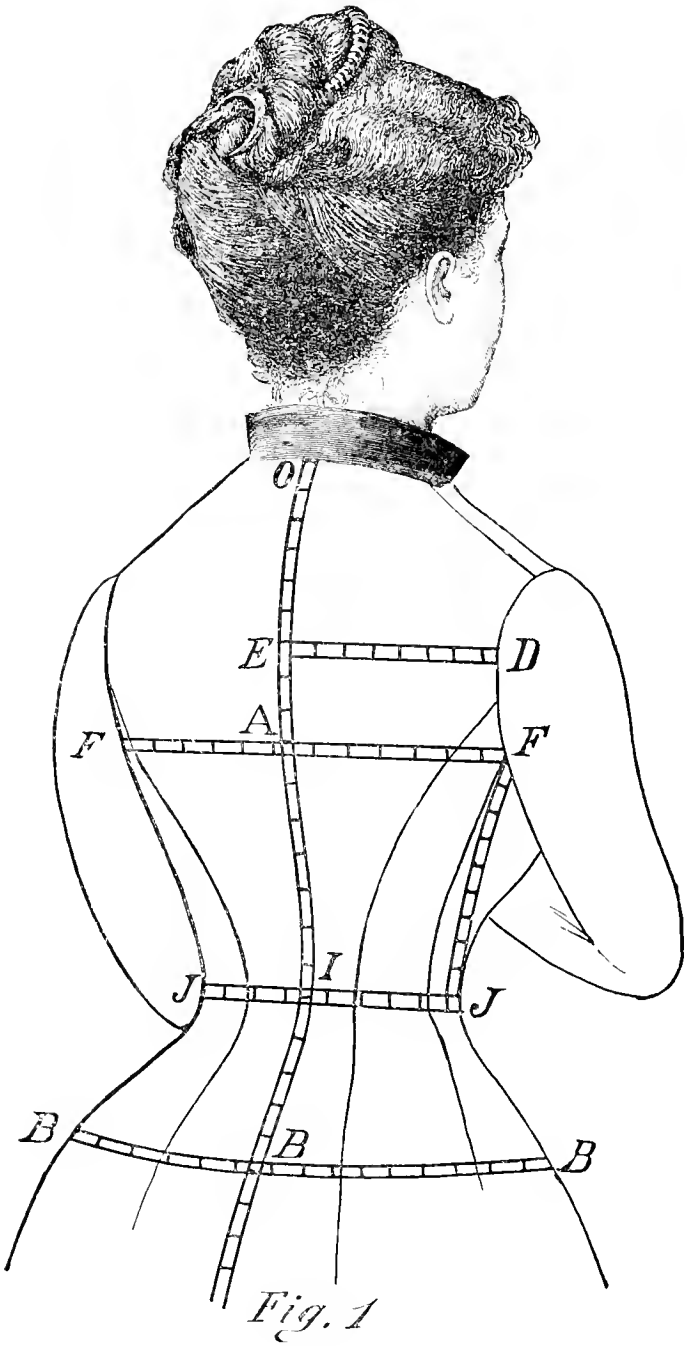


Fig. 1

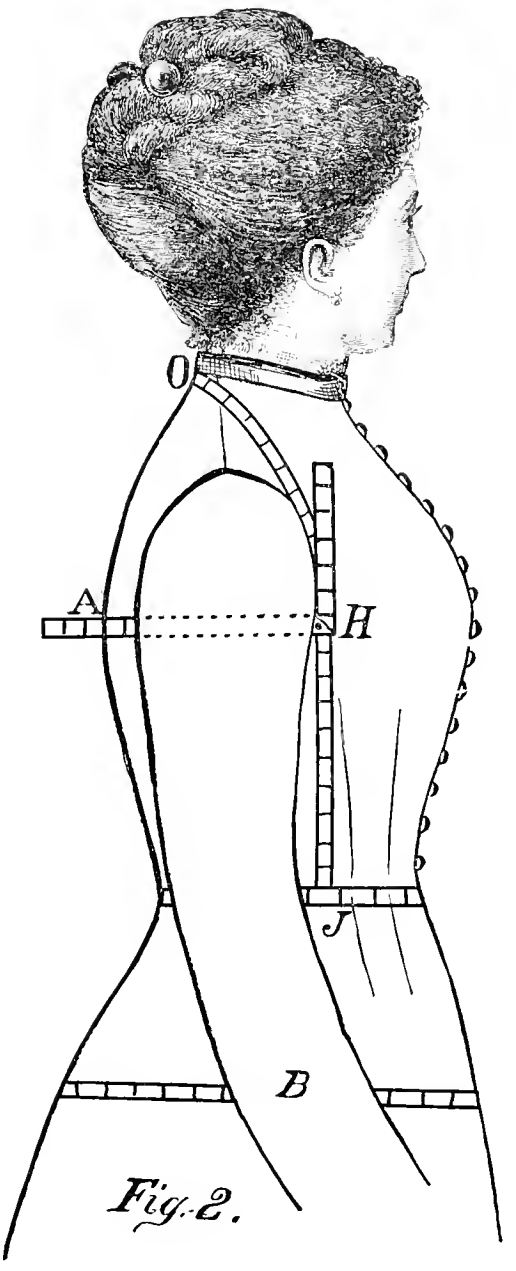


Fig. 2.

The Measures.

THE measures required are few, and only such are taken as give a sure result. (See Figs. 1 and 2.) Have a tape to fasten around the waist, so that it will lay level that is, even at the back and at side. An elastic with a crooked pin at one end makes a good tape to fasten around.

Then measure from the socket-bone at the top of the back, point O, to point I at top of the tape at waist; also below to the point B, the highest part of the hip, and then to the full length of the garment wanted.

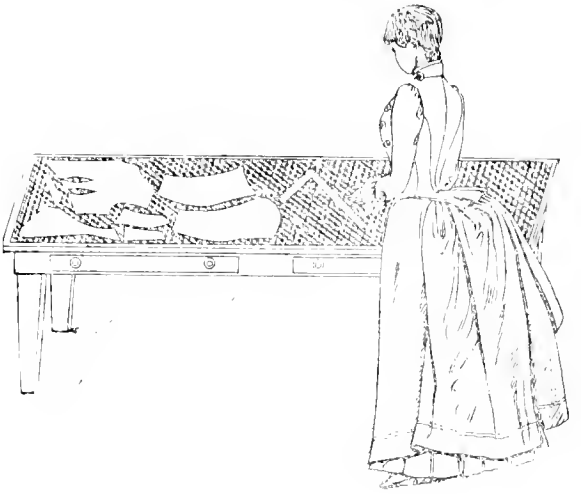
Next take the measure of the width of the back from the centre seam at E to D at armhole. In taking this, one must be careful to observe whether the dress worn is about right. Should it either be too narrow or too wide, modify your measure as seems right.

Take the measure next under the arm to get the height. This is best done by moving the arm forward to allow you to put the end of the tape directly under the arm at sleeve seam (see Fig. 1) at point F; then from there measure down to the bottom of tape at J. Next put it under the arm, close up, and get the length of the arm down to the wrist, which gives the sleeve length (see Fig. 2), and observe that in taking the front length the tape is applied at point O, at back of neck; holding it tight there, it is passed over the shoulder down in front of the armhole, letting it hang straight down to the tape at J. This measure should be taken easy, not drawn tight in to the hollow of the shoulder, for it might thus become too short.

Next measure from the front of arm to the centre of back. Hold the tape in front of arm, let it tighten close around the body under arm, over the blade-bone, and thence to the centre seam of the back. We have a little square, having a tape attached, which is used to take this measure, and very handy, and gives a correct measure. This is sold complete at seventy-five cents.

Take the breast measure easy over the fullest part of the bust and shoulder-blades; then the waist measure, always close; then also the hip measure.

For a skirt, the length is taken on the side from the waist line down to the floor, and also in front from the waist.



To Draft a Waist to Measure.

IN order to make this more clearly understood, we shall use a certain measure to draft our pattern by. For example, this measure shall be the following: Length of natural waist to where the tape lays, 15 inches; the width of back, 6½ inches; height under arm, 7 inches; length of sleeve, 16 inches; front length, 18½ inches; the breast measure is 36 inches, and the waist 24 inches.

In drafting out our pattern we shall use this measure, but, of course, it is evident that when a measure varies from this we get a different size. But whatever the measures may be, the method of using them is the same in every case as the one which will now be explained.

See Diag. 3, and start by drawing a line on the edge of your paper as from O to F, and one at top, at right angles, from O to N. For this you need a tailor's square, which should be on every dressmaker's table. Then measure down from O three-fourths of an inch, and in from O to ⅛ two inches, and curve from ¾ to ⅛ as on our figure.

From ¾ down apply the length of back which is fifteen inches to F, and at F draw a line over towards the front. Next, go in from the line at point F one and one-half inch and dot a point, and from this point to ¾ draw a straight line for the centre of back.

Now to get the line under the arm: Measure up from F the height under the arm, seven inches, which will give C, where a line is drawn over to the front at right angles with the first back line.

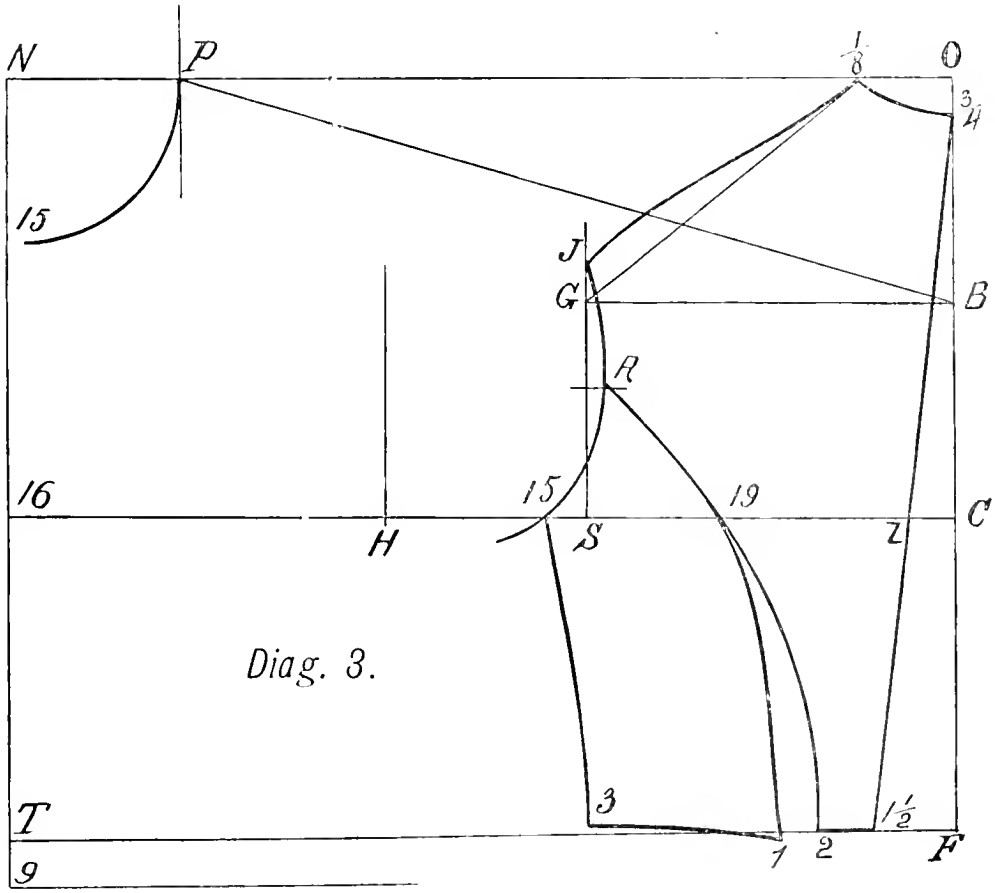
From Z to 16 place one-half of the breast measure, which in this case is eighteen inches, and draw a line up and down. Also measure over from Z to S the actual width of the back, six and one-half inches, and from Z to H for the front of arm, which is ten and one-half inches, and which measure is the blade measure as taken from the front of arm to the centre of back. At S and H draw lines up.

In the middle between O and C mark a point B, from which draw a line over, and in the middle between S and G mark a point R, and draw lines across as shown at R. Every line drawn thus far, except the back line which is from ¾ to 1½, must be at right angles with the line it starts from.

From the point where the lines cross at G, draw one across to top of back at $\frac{1}{8}$, and curve from $\frac{1}{8}$ to J, which is one-half inch above G.

Beginning at J curve the armhole past G, a trifle inside the line between G and R, and from there to 15. This last is about one inch from S. Make the bottom of the back one and one-half inch wide. This is only a medium size, as it can be made one or two inches —only placing the seam further back or more forward.

Next, from R draw a straight line to $1\frac{1}{2}$ (see Diag. 4), then slightly curve for the seam from R, inside of line past 19, to 2. Between 19 and 2 curve more towards the centre of back. A few trials only are needed to produce these or any other curves, and by a little perseverance any dressmaker can draw all the lines and curves as well as a tailor.



Diag. 3.

From 2 on the back to side-body is one inch ; then curve from 19 to 1.

Point V is in the centre between S and H. From V, straight down, draw a line to 4, and curve a little on each side of it. Also separate the side-body from X to 3. Point X is midway between line R and V, and the distance between 3 and 4 is about one inch more than between X and V.

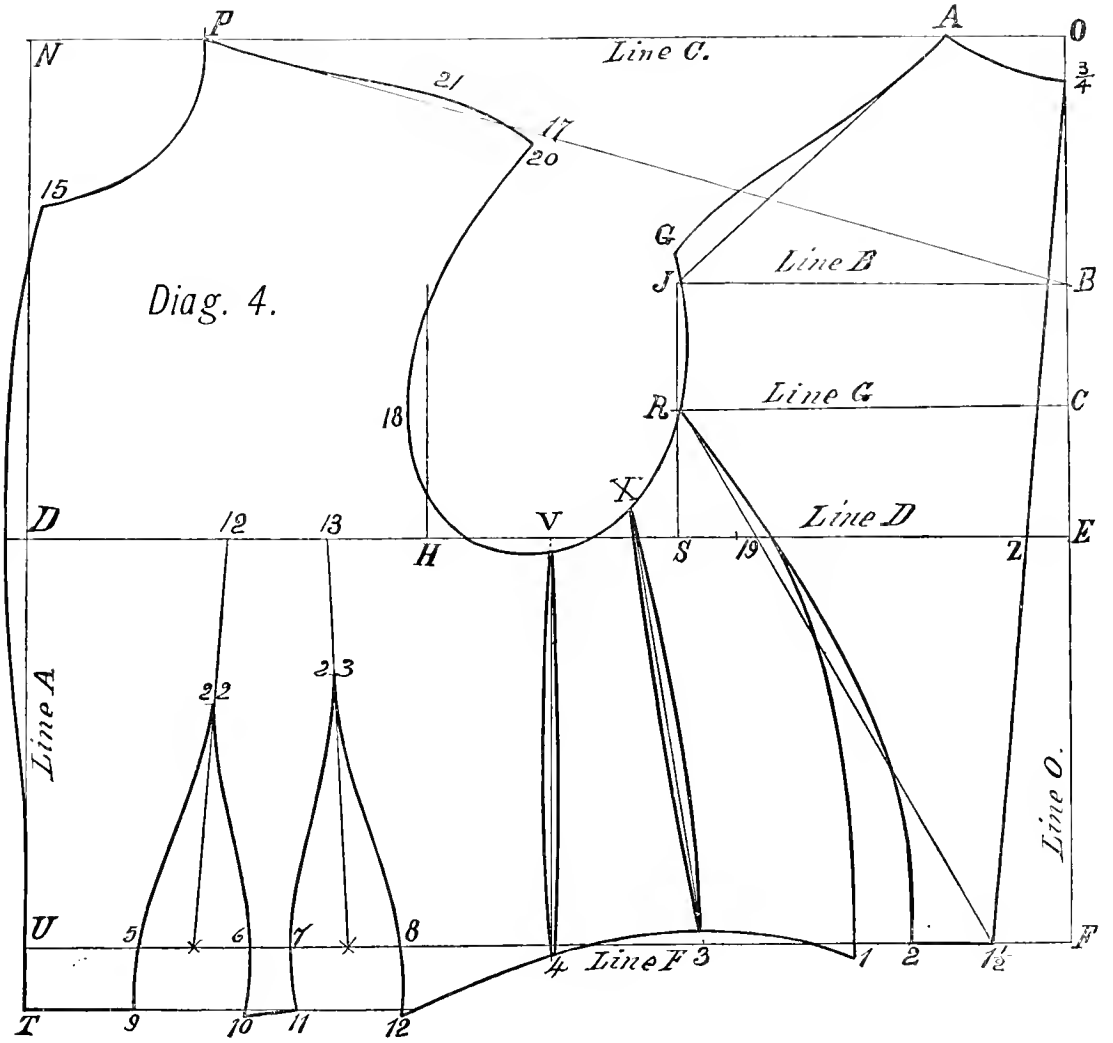
Take one-sixth of the breast, which in this case equals three inches, and place it from point N to P. Use N as pivot and sweep* from P to 15.

At point 8 on waist line, directly under H, measure up past P the front length, which in this measure is eighteen and one-half inches, deducting from it the width of back on top,

*A sweep is a curve drawn from a pivot. Draw it with a compass, or hold one end of the tape at N as pivot, and with the other curve around with a pencil.

from A to ¾, and where this reaches point P is fixed. It may be the case when a person is erect that this will reach above the line at P, or, again, on stooping figures, this measure is shorter and will not reach P. Wherever the measures locate P, should it go above or below, always sweep from a point marked N, which should be drawn even across with the shoulder point P.

No matter where point P is located by measure, whether above, below, or on the line, always start from it to draw a line across to point B on the back, on which is placed the height of shoulder. Now take the width of the shoulder on the back from A to G, and place it from P to get point 17 on this line. Then from 17 curve above it about one-fourth



inch at 21, and drop it a trifle from 17 to 20. Also draw the armhole from 20, going inside of H, but never more than one-half inch, to V, as shown on our diagram.

Draw the front line next—starting inside of straight line at 15 one-quarter inch, and gradually curve out till at D we have a one-half inch curve, and then go in again to line near the waist at U. From U go down one and one-fourth inch to T, and draw a line across to 12.

Measure the distance from U to 1½, skipping the opening between 1 and 2, and in this draft it will give us sixteen inches. Now one-half of the waist measure is twelve inches,

which substracted from sixteen inches leaves us four inches, which must be taken out in darts in front.

In order to produce these darts in the right place, we proceed in this manner: First locate a point in the middle between H and D, which gives 12, and another in the centre between H and 12, which is marked 13. From U, in front, to 5, place two inches. We never wish to have the first dart any nearer to the front than this, except on narrow waists or on full dress waists. Then from 5 to 6 we place two inches, which is one-half of the amount to be taken out. Between the darts leave three-fourths inch, and then place another dart of two inches from 7 to 8. In the centre of each dart mark a point like the stars, and from these draw lines to 13 and 12.

One-third of the height under arm from 13 locates 23, while 22 is one-half inch lower, then, starting from each of the last points, curve them as shown on the diagram. It will be seen that they are drawn very pointed at the top, and that below the waist line they are run straight down without any spring being given. Go down from U one and one-quarter inch and draw the line across to 12.

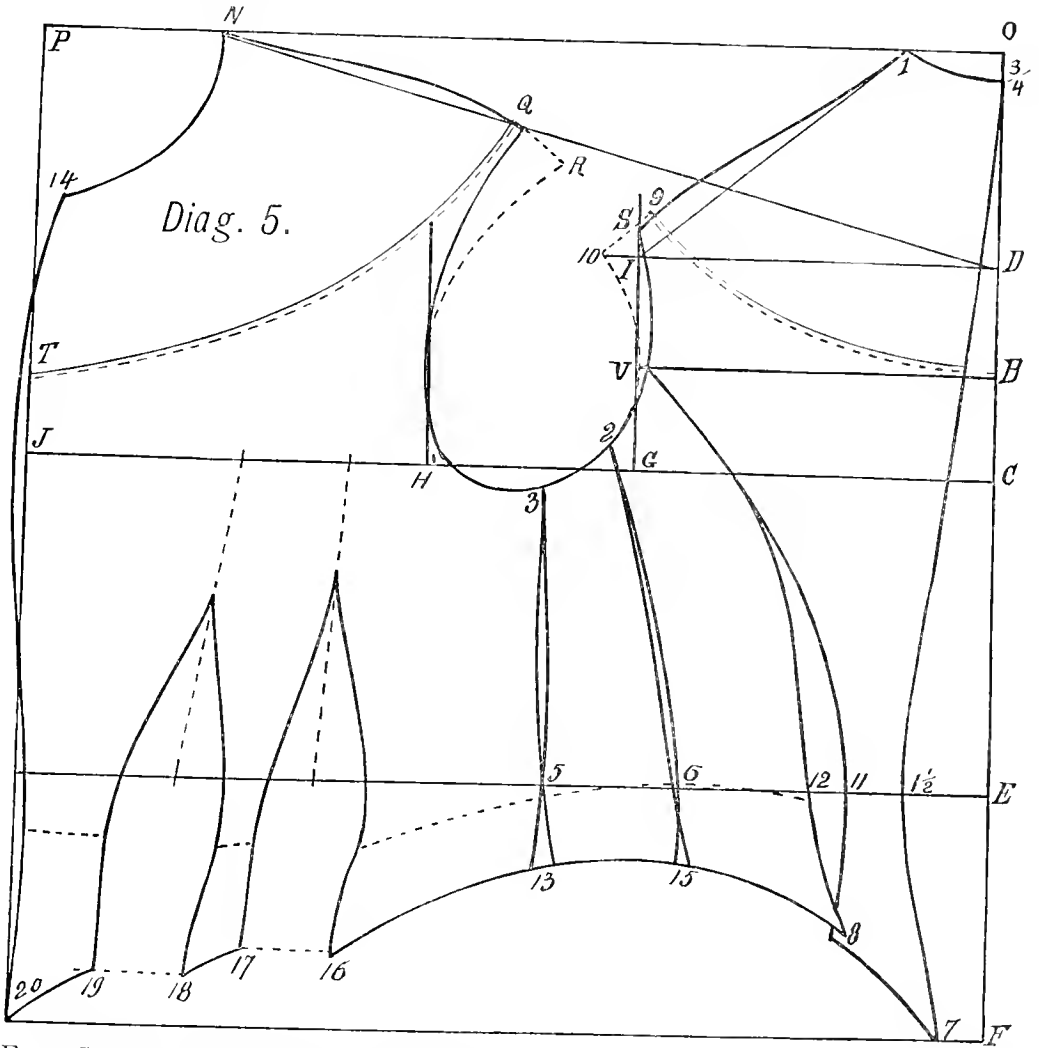
From 1 curve to 3 and 4; between 3 and 4 this line runs a trifle above the waist line, and then from 4 to 12 on lower line. Point 10 is a little lower than the line, while it rests on the line from 9 to T.

This finishes the draft by measure, and we need only say that this pattern, as well as all we draw or explain in this book, requires the adding of seams according to the material used.

Low Neck Dress Waists.

IT will be noticed that the general arrangements of the draft illustrating these is the same as the prior or main draft produced by this System. The pointed, basque-like shape at bottom, is made to whatever shape may be desired, a few illustrations of which we give as they appear finished. One main point, however, on all may be noticed, that they are all short on the side over the hips.

In drawing out all waists which are low in the neck, the first point which we shall call attention to is that they must reach low down on the shoulders, and, therefore, we have to draft them so to meet this requirement.



From S, the original shaped draft, we go out to line 10, on line D-I, one or one and one-half inches, according to how low we wish the opening. The same distance which the back shoulder, as from S to 10, has been increased, we must add on from Q to R, and draw the armhole from these last points, when it will take the shape as marked by the dotted lines on Diag. 5.

Next it must be decided how low the opening should be, and when this is fixed, draw the curves as shown from T to Q and B to 9. The strap on shoulders can be made one or two inches wide. If a short sleeve is wanted, flatten the sleeve top about the same amount as is added to the shoulder from S to 10.

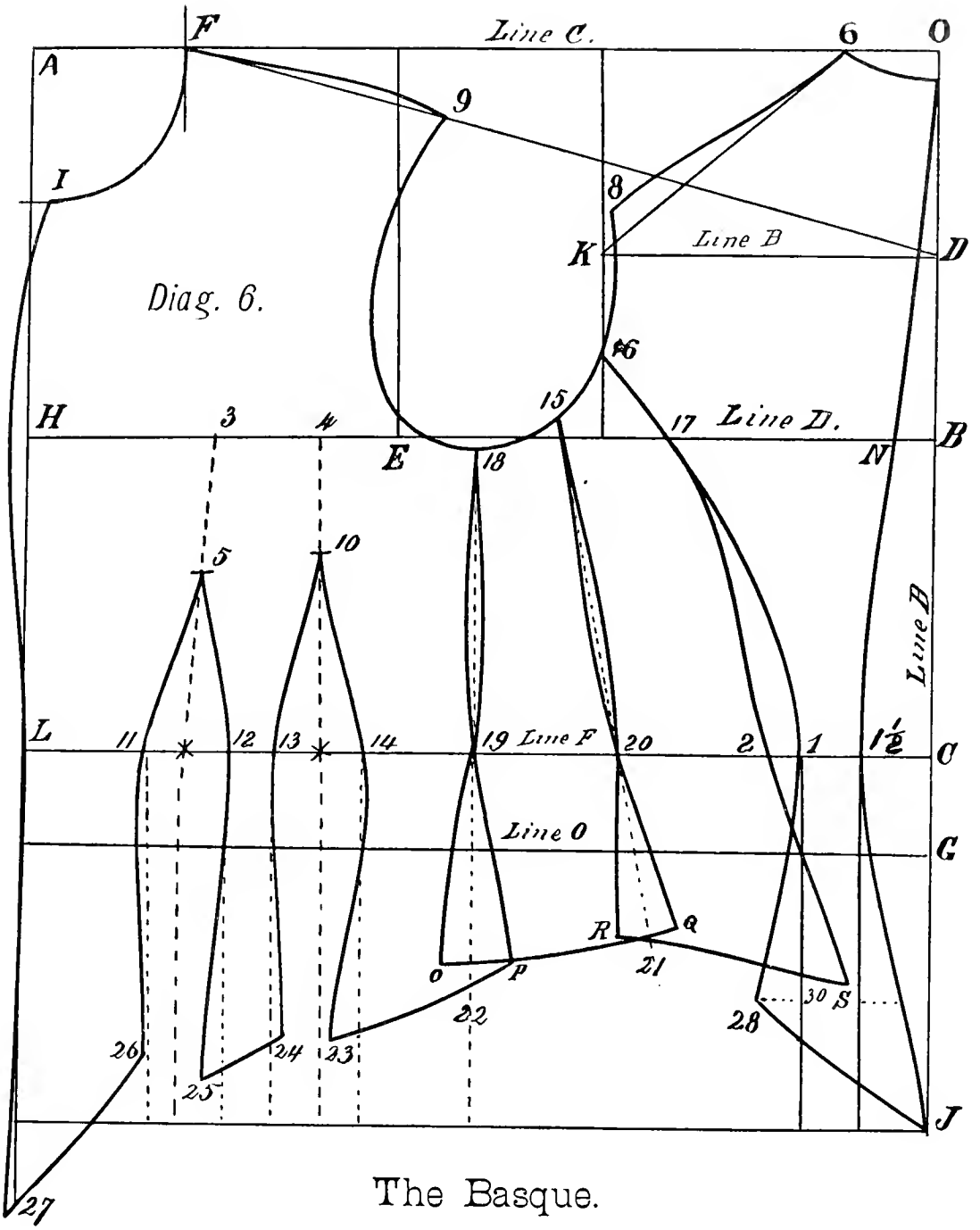
Low Neck Waist, with Edging of Feather Trimming.

Low Neck Waist, Edged and Ornamented with Lace.

High Closing Waist, with Square Cut Front.

Short Waist and Low Cut in Neck.

Pointed Waist, with Tulle.



The Basque.

THE diagram accompanying this article presents a pointed basque produced by the same System. It has already been explained how the upper part of the waist is to be drafted, and as in this it is the same down to the waist, it is unnecessary to repeat it again.

From the waist down we place whatever length is wanted at the back to J on line B.

From 1 and 1½ the outside width of the back lines are drawn down, and whatever is put on from S to back line must also be added from line at 30 to 28. Then curve the lines. On a short basque the back line does not touch the point J, as it must have less spring,

and therefore the width of back at S is only a little more than at waist, or about one-half inch on each side of straight lines.

From J to 28 curve up, to taste. If wanted with a high curve at side, over the hips, it may reach above 28; and when desired straight around the bottom, draw it along bottom line, or similar to a jacket, as shown on other figures.

The side-body at bottom must start at S, level with 28, rising up towards R. Q is even with R, and from it to O draw the line a little lower.

Point P is also level with O; thence, forward, it is drawn so that the front point is either level with the back or longer pointed, as shown on the figure, where it is two inches lower.

The darts are placed the same as on a waist, but below the waist line F they curve, as shown. The best way to produce a good result is to draw straight lines down from 11, 12, 13 and 14, drawing them inside or outside of these lines, as shown. It will thus be seen that 23 comes nearly in the centre of the second dart, because more curve is here needed for the hips, while the space between the darts is drawn so that the distance between 24 and 25 is only a little more than at 12 to 13. In this way, when the darts are sewn up they will take the shape, or the seams will shape themselves like the centre-piece between the darts.

When dividing the side-body, from 18 to 19, directly under the arm draw a straight line down to 22, and let the spring on each side of this line be equal, as P and O. Also take out about one-fourth inch above the waist line along the side-body seams, to curve them more to the shape.

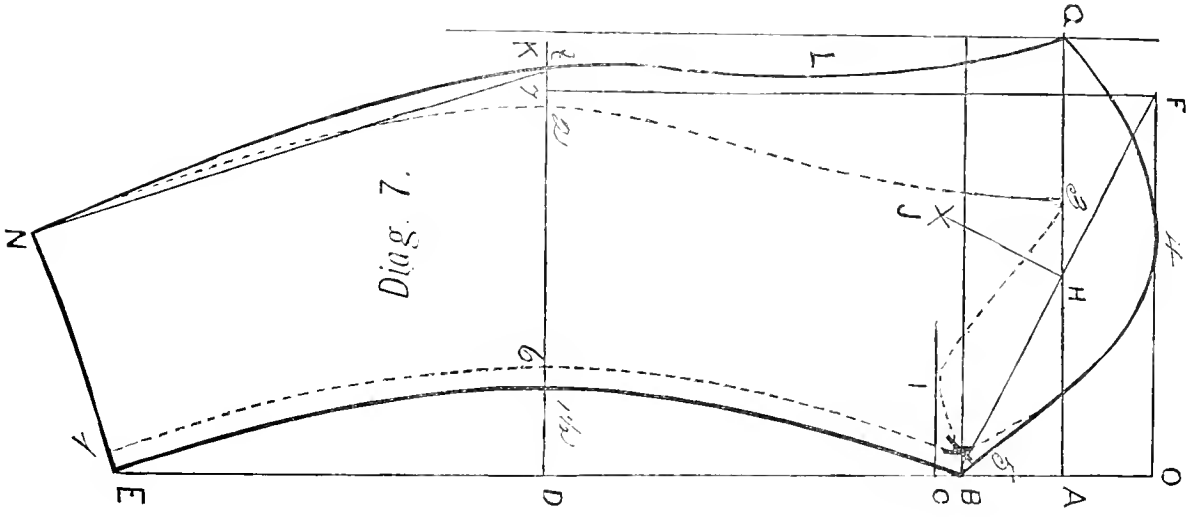
From 15 to 20 a straight line is also drawn to 21, and an equal amount is put each side of this line, over the hips, to R and Q.

It will be noticed that point 18 is in the middle, between line E and the line K, or point S on Diag. 4; and point 15 is midway between 18 and line K; the width of the side-body, at the waist, is made wider; the line from 18 is always drawn straight down; then divide the distance from point 19 and 2, the centre of which is 20; and from 15, through 20, draw the line to 21, and curve the seams.

The Sleeve.

COMMENCE by drawing lines O E and O F. Use the armhole size to produce the sleeve, and go down from O to B one-fourth of this; A is in the middle between O and B. Draw lines across. From O to F is one-half of armhole, and from there draw a line down to K. From B to F draw a straight line and half it, which will be point H; and from this last also draw a short line at right angles with the diagonal line from H to J. Measure the length of line B F and take one-third of it and place it from H to J. Now, using J as pivot, sweep from line at top, point 4, around to the front and the back. From B curve line past 5 to this sweep. Where the sweep crosses line at G, draw a line down to K.

Go down from B to C three-fourths inch, and from here measure the length of arm to E. Mark a point midway between B and E, which gives D, and draw a line across.



In the middle, between the two parallel lines at back, mark a point *f*. Now lay the square in such a position on the pattern that five inches will touch point E, and the long arm will touch *f*, then draw along the bottom, from E to N, and to *f*. Begin to curve from C, past L to *f*, and curve to N.

Go in from D one and one-half inch and draw the front seam of the sleeve. From X, where the curve strikes line B, begin to draw the under sleeve parallel with the upper part from 6 to 1.

Measure from B around the sleeve-head to C, and apply number of inches obtained to X, and measure past 1 toward 3, the measure of armhole and two inches more. If the upper sleeve measures eleven inches, place eleven inches on to X and measure sixteen inches, adding two inches more to line at 3 for a sixteen-inch sleeve. Wherever point 3 is located begin to draw the back arm seam to bottom by running straight down, curving out to 2, or as much inside of line 7 as *f* is outside of it.

We would advise the use of Diag. 7, as the manner of drafting there explained will produce the best results; but to those who may not understand it, we give a simpler method on the following page.

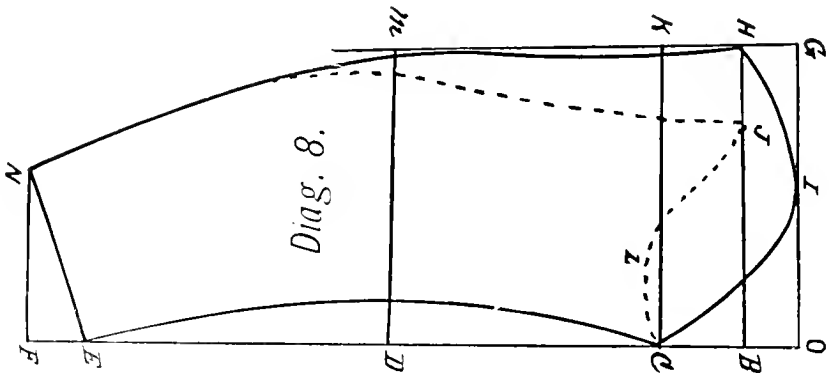
The Sleeve.—Diag. 8.

Draw the line O–G and O–F (see Diag. 8). From O to C go down one-third, less one-half inch, and draw a line over to K. In the middle, between C and O, also draw a line from B to H.

From O to G is one-half of armhole size, which on a measure of 16-inch armhole would be eight inches, or on a 14 seven inches, and draw a line from G downwards.

From C begin to curve the sleeve-top past I to H, touching the top line at I. Be careful to flatten the curve from C to about halfway to I, and then give all the round. From L to E apply the length of sleeve. Make F one and one-fourth inch lower down than E.

From E to N is an average of five inches. Draw a line from H past K to M and N, curving it inside of K about one-half inch and curve the line only a trifle below the elbow.



Go in from D one and one-half inch, and draw the inside seam from C to E. This finishes the upper sleeve.

For the under sleeve draw from C, curving under straight line to L, thence to J. Point J is one inch inside of H. From J draw down to within one-half inch of M and to N. The front seam is the same as the upper sleeve from C to E and N.

In drawing any sleeve use the measure of the armhole, and bear in mind that this manner of drafting has the seams already included.

To facilitate work in the busy season, it is judicious to have a set of sleeve patterns ready cut—such sleeves will require no change except, perhaps, shortening and lengthening at wrist.

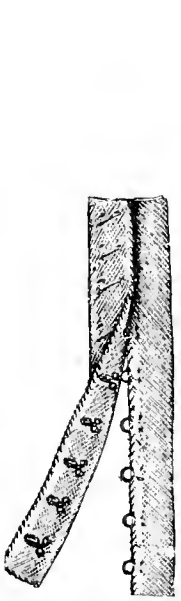


Fig. 1. Strip with Hooks and Eyes.

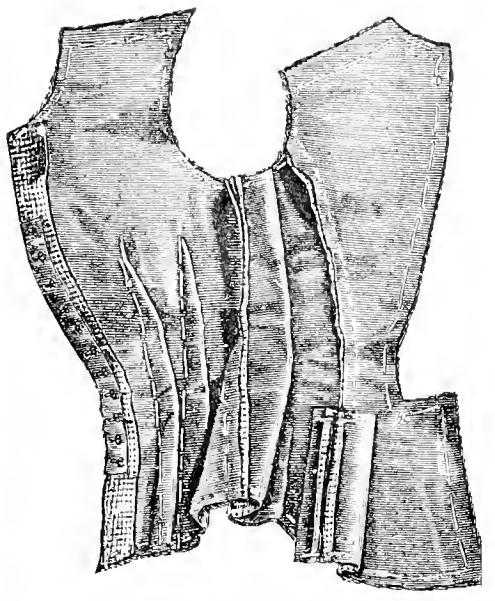


Fig. 5. Inside View of Waist Basted to Try On.

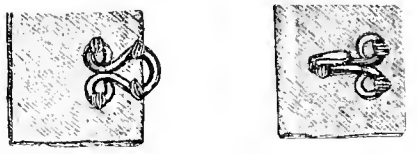


Fig. 3. How to Sew on Hooks and Eyes.

Basting and Trying on the Waist.

AFTER all the pieces are carefully cut out, then commence to baste them together. First the darts, then the side seams; after that the back is put together, and last the shoulders. The latter, as well as the side seams, should be basted with the seams on the outside, because there they can be taken in or let out more readily. On the right front piece turn in a strong seam, while the left remains as an underlay. To completely finish the front edge can only be done after a try-on. As, however, we can only judge as regards a good fit by having the waist closed up, therefore we have a strip of cloth on which there are hooks and eyes, and this we sew on to the front in order to be able to close it. Such a strip can be used over and over again on different dresses. This is shown by the above illustration, Fig. 4, as is also the manner of sewing on hooks and eyes, Fig. 3.

The sleeve is basted on to its lining, closed at the seams, and only fastened by pins to the armhole after the waist is on the person. On high-priced goods it would be advantageous to add a large outlet to the seams so that they can be made larger if required.

The trying on must be carefully looked after. It may happen that on the side seam or the shoulder seam some material may have to be taken in. It is seldom, yet it may occur, that the shoulder seam will require opening its whole length, and be smoothed up in

its natural place. Sometimes it may be better to let the forepart on the shoulder run up closer to the neck, and on the last cut-out; and again it may require smoothing more toward the armhole.

Only after the waist has been fixed can we put on the sleeve, which is best pinned on like figure. The width of the sleeve must be regulated by the prevailing fashion, and may be tight or loose as desired. Mark on the armhole where the sleeves go in.

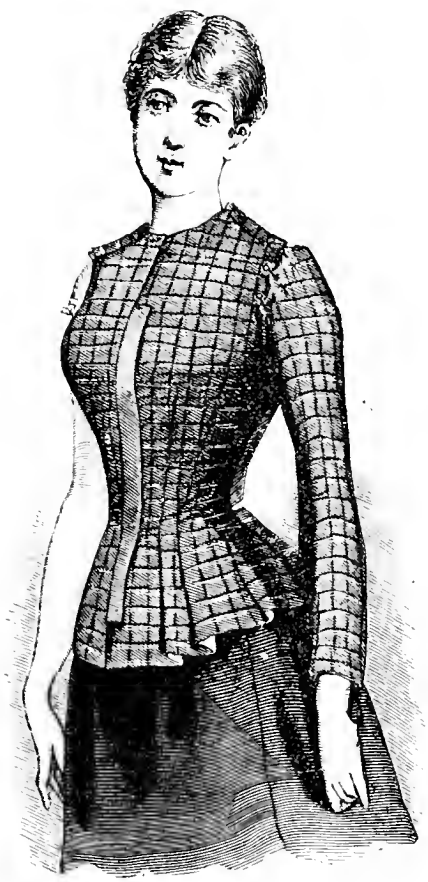
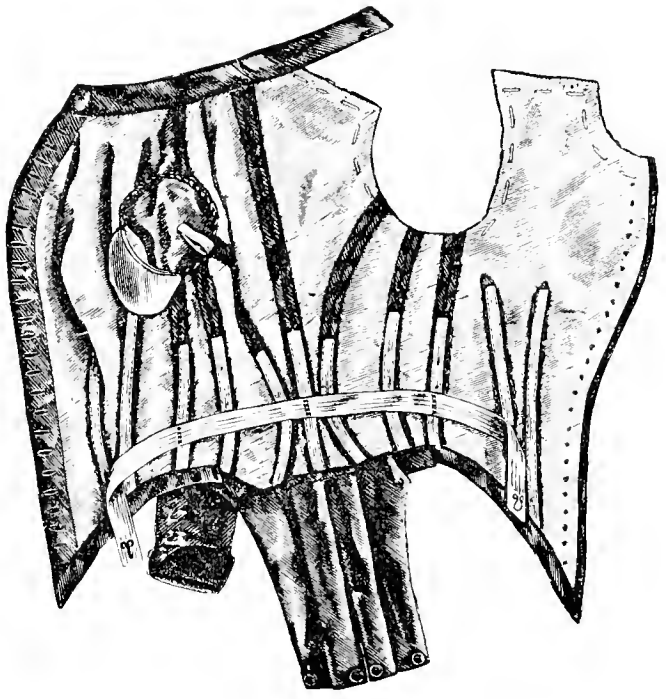


Fig. 6. Trying on the Waist.

Inside of High Waist Basque.

ON a previous page we explained the drafting of the waist. Now we will explain the finishing of the same. The putting together of blouses, princesses and others, are so familiar that they really need no separate explanation. In sewing together the separate seams of a waist or a basque, it is advisable to use silk, as the seams are much stronger. On thick material all seams are pressed out, and in doing this, do like tailors; use a small piece of soap, and run down on the stitching on both sides, then with a moderately heavy iron open the seams flat and evenly, which will not be difficult.

The fronts should be turned in on the wrong side, the bottom and back edges on the right; then again use the soap and iron to get the edges firm and flat. They should be



The Inside of a High Waist Basque.

faced with a narrow, double piece of linen, and hooks and eyes inserted between the linen and cloth like Fig. 7, being careful not to bring them too much forward, or there will be an ugly gap down the front.

When it is desired to finish the fronts with a fly, a separate piece is sewn together gauged to the length and button-holes made, then sewed on to the edge, leaving enough space so that it will not show on the outside, see Fig. 8.

Another way to sew on hooks and eyes is to leave the lining full enough so that it can be plaited over about one-half inch, which covers the hooks and eyes. This is well illustrated by Fig. 9.

The great secret of making a waist fit perfectly, whether it is high or low cut, lies in the art of joining and boning it. In joining together there are certain parts which require to be held tightly, that one portion appears quite full; there is the shoulder, which,

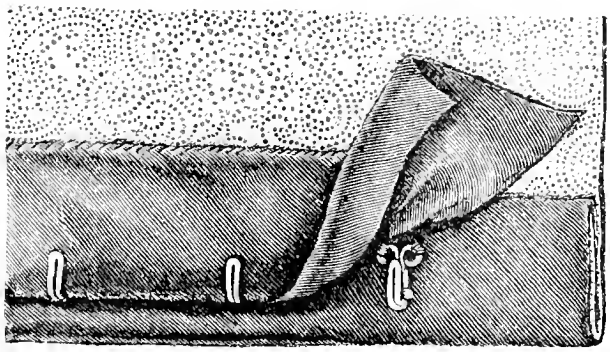


Fig. 7.

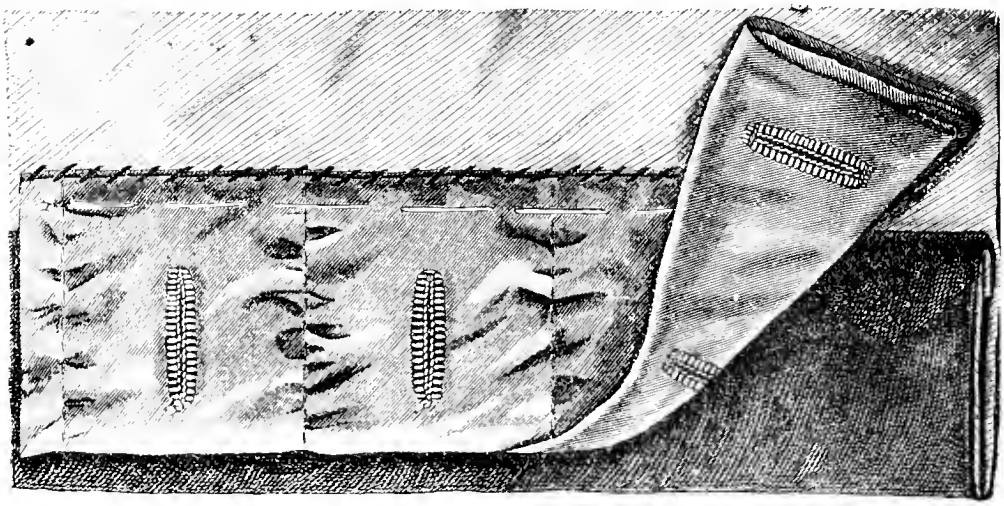


Fig. 8.

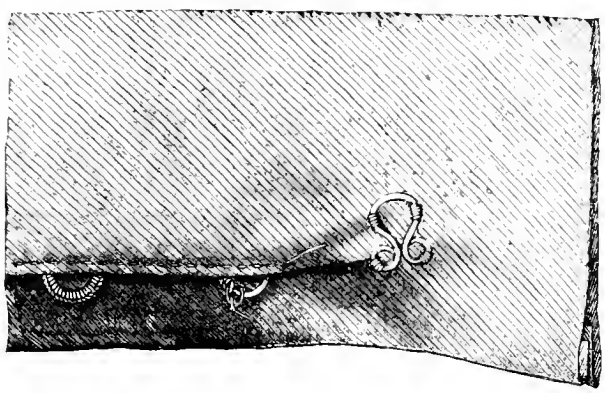


Fig. 9.

for about two or three inches, must be stretched so as to fall into the hollow without causing wrinkles.

The next part is the front to the side-body at the under arm seam. Join evenly for about three inches, then hold the front tight and put the side-body on *slack;* this avoids creases.

At the front dart, seam three inches, then hold the front tighter or it may wrinkle; all the other parts should be joined fairly and equally. But take care not to stretch the rounded part of the back side piece which covers the shoulder-blade, as nothing is more unsightly than the hunch-like protuberance noticed in badly made waists.

This and another grave fault, namely, a too narrow back caused by scooping out the back of the armhole, which should be straight, often exposes the origin of a dress, which might otherwise pass for the handiwork of a good tailor. Another important matter is putting in the whalebones.

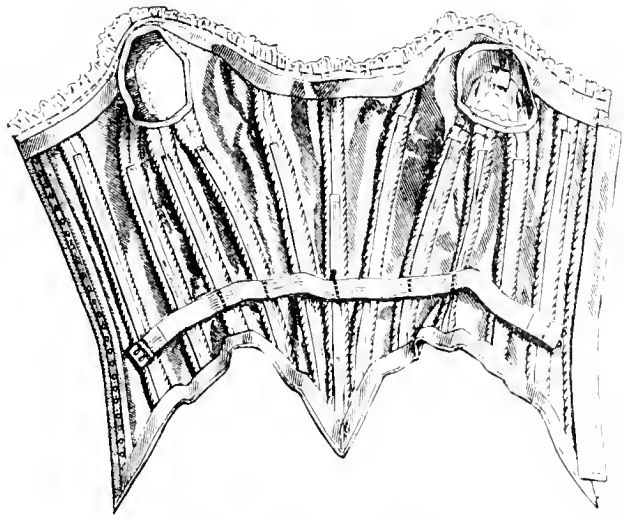


Fig. 10. Inside of Dress Waist.

Inside of Low Neck Waist.

ON good work every seam is boned up to a couple of inches below the bust. If any seams are omitted, let it be those of the back. The under arm and the bosom seams or darts cannot be omitted. Commence by pressing the seams open, then run a galoon quite easily, but at the waist almost full; cut the bones to the length required, making a hole at either end. Put in the bone and sew firmly at the top; then press it upwards so that it is slightly bent or rounded. This curve in the bone will fall into the waist line, and add greatly to the close fit of the waist.

The neck band also requires putting on tightly just in front of the edge, but a trifle easy near the shoulder seam. This is usually lined on the inside with silk. Fig. 11 represents the manner of putting on the band.

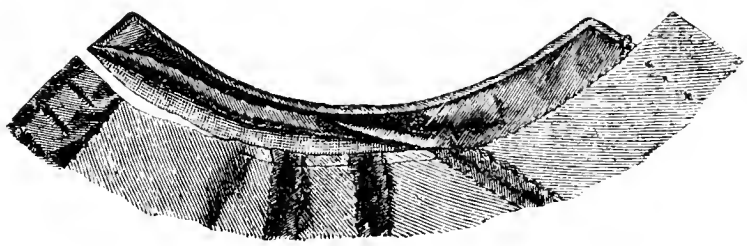


Fig. 11. Manner of Putting on Neck Band.

Plain and Train Skirts.

CUTTING and making a skirt of any or all styles is sometimes considered of very little importance. By many dressmakers this work is intrusted to inexperienced hands and blocked out by a pattern which is considered to fit any form, which, of course, it cannot do. Many fine costumes lack the correct style because the law for cutting skirts has not been observed.

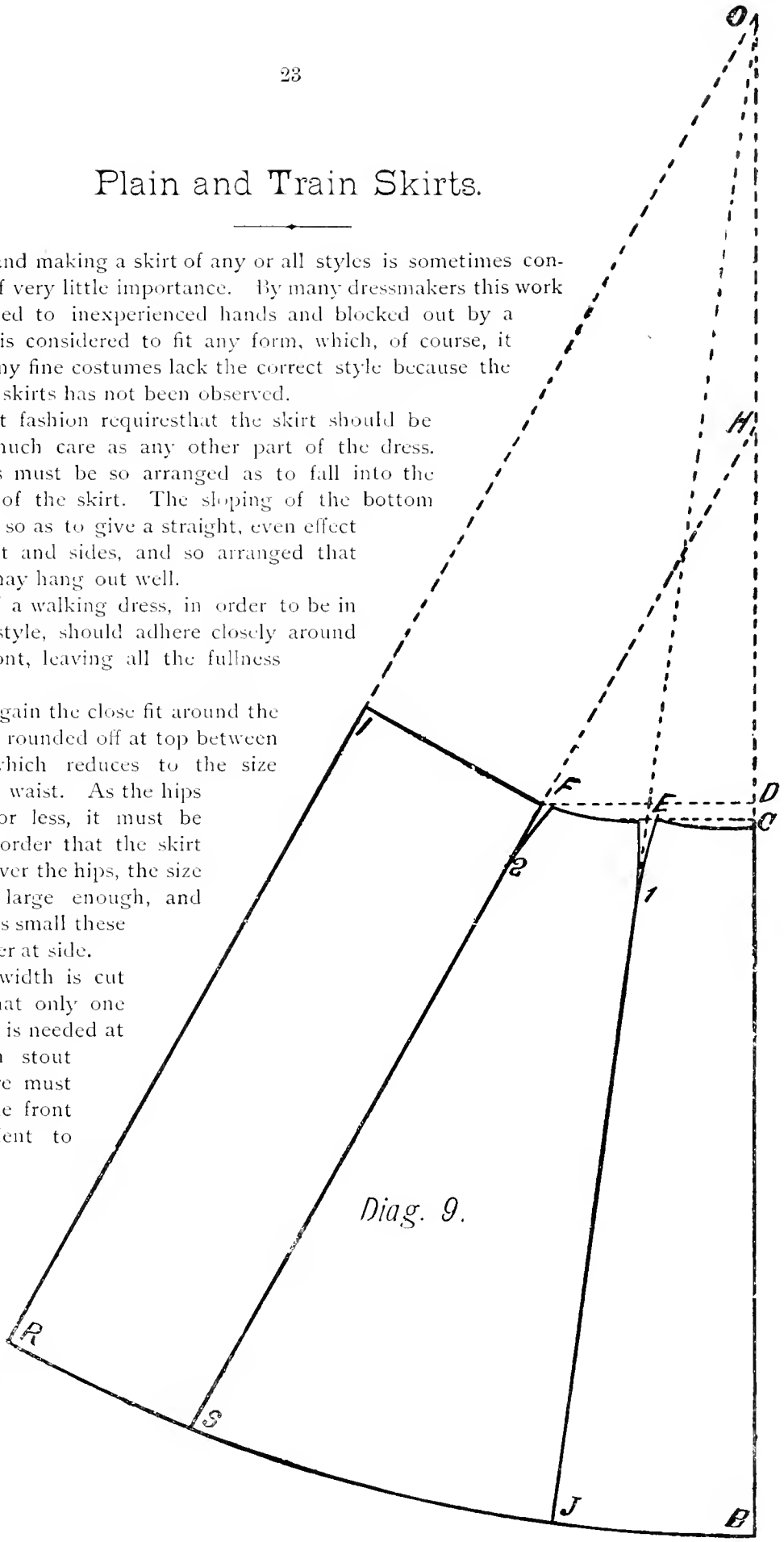
The present fashion requiresthat the skirt should be fitted with as much care as any other part of the dress. All the fullness must be so arranged as to fall into the back breadths of the skirt. The sloping of the bottom must be correct, so as to give a straight, even effect across the front and sides, and so arranged that the back folds may hang out well.

The skirt of a walking dress, in order to be in harmony with style, should adhere closely around the sides and front, leaving all the fullness in the back.

In order to gain the close fit around the hips, the skirt is rounded off at top between the breadths, which reduces to the size needed to fit the waist. As the hips increase more or less, it must be evident that in order that the skirt may fall down over the hips, the size there must be large enough, and when the waist is small these curves are greater at side.

The front width is cut wide enough that only one additional width is needed at each side. On stout ladies extra care must be taken that the front be also sufficient to cover the round form of the body. If not enough round is given, the skirt will hitch up on the waistband.

Diag. 9 illustrating a skirt, represents in reality a system

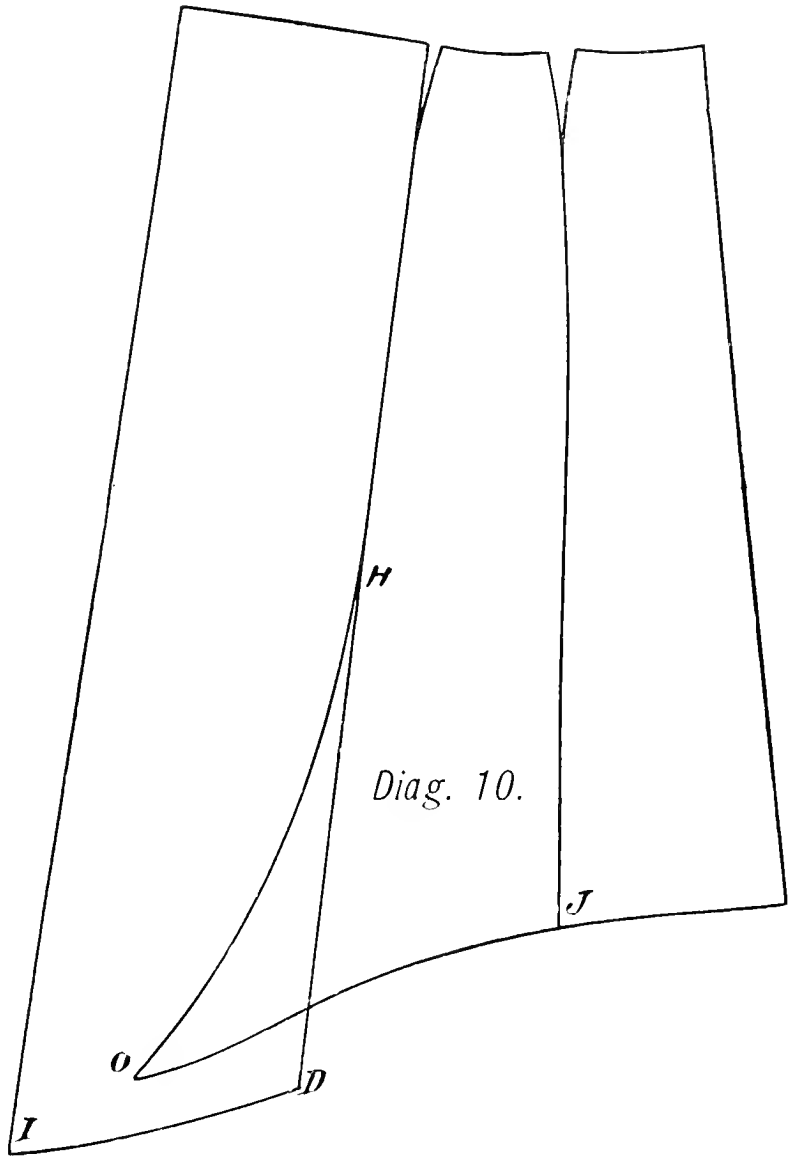


Diag. 9.

for cutting them. This is simple in construction and gives good results. The skirt has front and side gores with hip-fitting darts in them, a back breadth which may be folded or gathered at the waistband.

All dress skirts must first have this shape upon which the plaits, or folds, or flounces are fastened or shaped. The overskirt is a separate affair.

In producing the skirt by this System, first draw the line O–B. From B to C is the



Diag. 10.

front length of skirt. Draw line across to E. From C to D go up in every size three-quarters of an inch, where another line is drawn over to F. Now we use the waist measure to get all the points. From C to E is one-quarter of the waist, equal to six inches on a waist of twenty-four inches. From E to F is also one-quarter of the waist. From F measure up to the first line at point H the whole waist, twenty-four inches, which gives H. Draw the line from H through F to the bottom of skirt at S.

From point F draw a line at right angles with the last line, over, to get I, and place from F to get I one inch less than half of the waist, or eleven inches. This will give ample fullness for drapery, and not too much to gather in easily. The same distance as from F to I place from S over to R, and through R and I draw a line, which crosses at O the first line drawn from O to B. Now draw another line from point O through E, which reaches J at the bottom of the skirt.

Measure the length of the skirt from C to B, and by using O as a pivot, sweep from B to R, giving the lower edge. From the line at E curve the darts down to 1 by taking out three-quarters of an inch on each side, and the same from F to 2 on the side gore. The back breadth is left straight. From C curve to E, going below the line one-quarter of an inch, and from E curve slightly to F.

In taking the length of a person measure from the natural waist to the instep for a walking dress, or longer if the skirt is to cover the feet. In ladies' skirts the average length in medium sized forms is forty inches. Tall figures will require from forty-two to forty-three inches.

We give here the average lengths used for girls according to their ages:

Nine	years	23	inches long.
Ten	"	25	"
Eleven	"	26½	"
Twelve	"	28	"
Thirteen	"	30	"
Fourteen	"	32	"
Fifteen	"	35	"

The front gore is cut on the fold of the goods at the centre of the front on line C–B. The back is usually cut on the fold at the centre line I–R. It is faced at the bottom with buckram, extending from six to twelve inches upward, corded and bound at its lower edge, and finished with a band at waist.

The Train Skirt. Diag. 10.

The train skirt differs from the preceding in so far that from H to O an amount is left on the side gore to cause the back breadth to swing back in a suitable manner. It is generally ten inches more from the seam to O; then starting from J the lower line is curved down in order that point O may be long enough. The line from H to D must be as long as H–O, and curve from D to I. The lower curve depends upon the length added on, for if the length at I is increased greatly, the curve J to O, and D to I becomes greater.

Illustrations of the skirt finished, showing the out and inside, the management of the seams, putting in the pockets, the overskirt, motives for draping, as well as suggestions about arranging styles, etc., are given in the following article.

Figs. 12 and 13. Inside Views of the Back Draperies, showing the Elasties and Hooks, or Where it is Tightened Together.

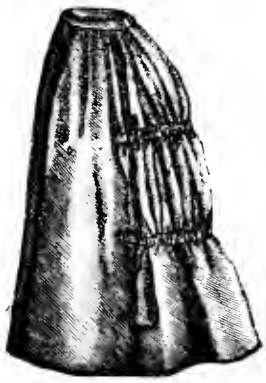


Fig. 14. Skirt with Inclosed Steel Bands.

Fig. 15. Bustle.

Draping and Trimming of Dresses.

SO far we have only paid attention to the cutting, fitting and plain finishing of dresses and waists. Now we shall, in the articles following, endeavor to illustrate and explain the finishing and draping of skirts. Trimming means to fastne to a garment such pieces as may be required to meet style or the prevailing fashion. It may be a narrow or wide plaiting, or more than one at the bottom; and again it may mean lace, jet or bullion. Then again binding, braids, or embroideries may be used.

To sew all these on we must have good silk, which is of the color to harmonize with the material, and a great deal of care must be used to get a good effect.

If we mean to put on a fold or puff, then first baste it on, in order to see if it is in the right place and looks well, and try the garment on a person or a form. Only when this is done, and the result satisfactory, can we sew it tight, and then with such stitches as are desired, either sewed by machine or by invisible felling. The simple trimming of the front,

the cuffs of sleeves and collar, with velvet, satin or different materials, requires no explanation. Low neck dress are usually only trimmed on the upper edge and the short sleeves, and mostly with lace, which must be sewed on so that the stitches are not seen.

The skirt is seldom worn plain as it is cut. It is usually trimmed in different manners, and a draped part put over it.

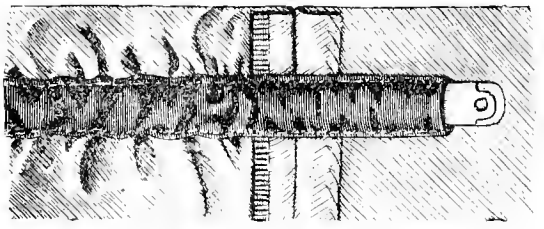


Fig. 16. Manner of Putting in the Steels in the Back Part of the Skirt.

To give it the correct effect it requires first a peculiar arrangement which regulates the back part of the skirt. If the fashion demands more or less close drawing in, then there must be some means attached by which it can be drawn in. Such are put in as illustrated by the figures.

To prevent or evade any inconvenience in the wear of a close skirt, and yet to fully produce it in harmony to fashion, there are steels put into the back skirt similar to Fig. 16. These puff the drapery outwards and help much to give it a satisfactory appearance. One or two of these are only necessary.

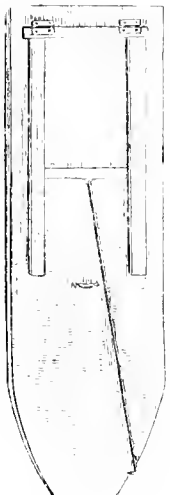


Fig. 17. Table Folded up.

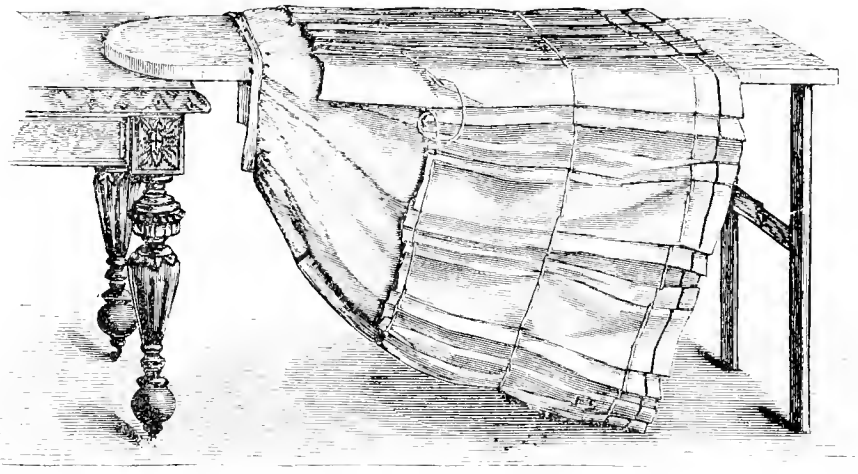


Fig. 18. Placing the Dress on the Table to Lay the Folds.

In draping we must first of course carry in our mind the effect we wish to produce. Some skirts that are plaited the plaits run up as high as the waist. Some do not need it so high because they have an overskirt which covers the upper part.

To easily effect all this draping nothing is more useful than a board, over which the skirt can be drawn. This might be made with two legs attached at one end, like Fig. 17, which stand upon the floor while the other end rests upon the table, see Fig. 18. This simplifies the putting on of plaits or any other trimming a great deal.

At the present moment fashion favors the dressmaker in a most kindly manner. The new styles are so diversified that it is comparatively easy to select a style that is becoming.

Fig. 19. Plaited Skirt, with Buttoned Front.

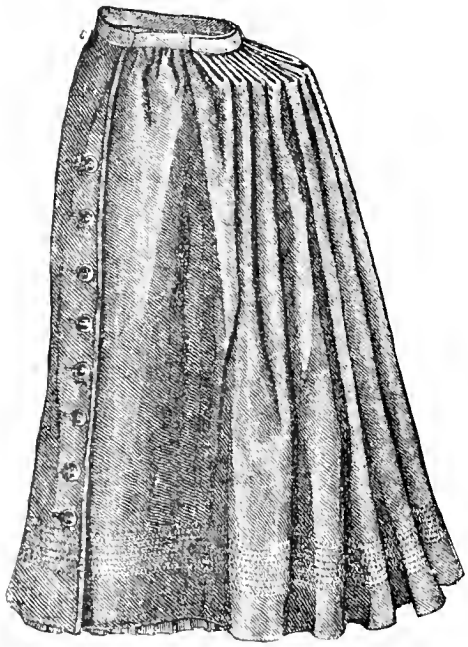


Fig. 20. Plaited Skirt, with Buttoned Front.

Fig. 21. Plaited Skirt, Back.

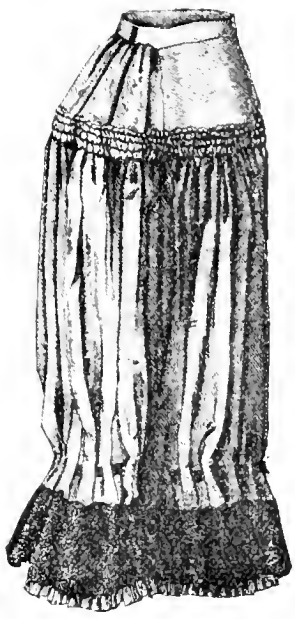


Fig. 22. Under Skirt.

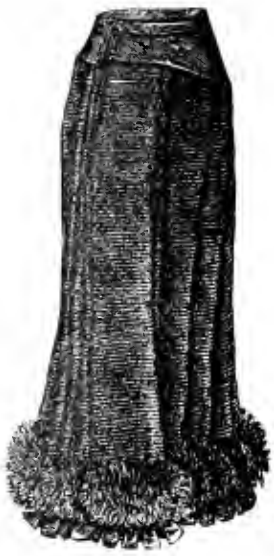


Fig. 23. Plaited Skirt, Front.

Draperies which are complicated are fatal to most, for however well the garment is made, badly arranged folds and drapings will ruin the most careful work, and spoil the effect of the whole. Many dressmakers, after years of labor and experience, are still unable to drape a skirt gracefully. Of course, if you have a dress-stand you may after a few trials succeed in getting a drapery to hang well, but the great error of the inexperienced is to drape too much, or to loop fold upon fold in ungraceful fashion.

Fig. 24.

Fig. 25.

Directions for Making a Plain Skirt.

The directions for making the foundation skirt of a dress have been given among the first notes upon dressmaking, but as there are so many different modes of trimming skirts a few directions may prove acceptable. To cover with a kilting—first, cut ten widths of the material, twenty-seven inches long, join; if the material has not a self-colored selvage, the selvage must be cut off and the edges must be over-sewn when joined; turn up and hem the lower edge by hand or machine; if by hand, the stitches must be almost invisible on the right side. Begin kilting from the hemmed edge, and plait each width to a quarter of a yard and about a quarter in depth. Have a needleful of tacking cotton, and tack each plait as you make it, being sure that all are equal in size; finish the bottom length. Next, tack a second line along the middle, arranging the plaits quite evenly, according to the

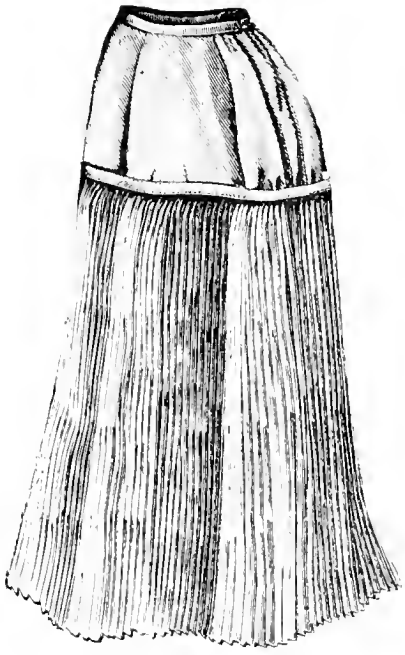


Fig. 26. Narrow Side Plaits.

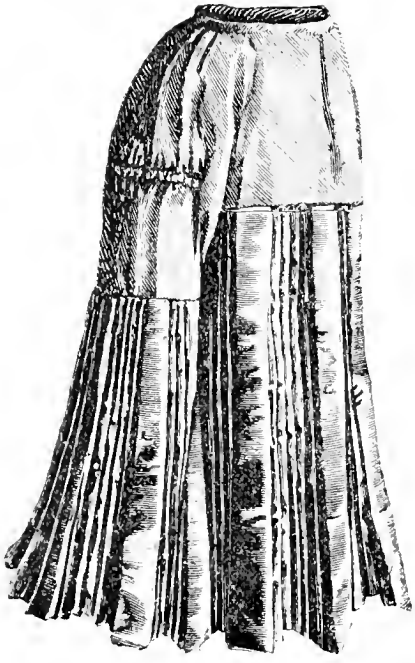


Fig. 27. Box and Side Plaits.

Fig. 28. Inside View of Train Skirt.

Fig. 29. Outside View of Train Skirt.

grain of the material, and so on until you finish the depth of your plaiting. Now take cotton the color of the material and tack the plaits along the top edge; this done, press with a hot iron; if the material is thick and stubborn, damp it previous to ironing it. Turn down the top edge about half an inch, and tack it along with cotton of its color. This done press the turn-down quite flat with a hot iron. Your kilting is now ready for placing on the skirt; the hemmed edge should be one-eighth of an inch above the bottom of skirt. Sew the kilting on by hand. Box-plaited skirts with tucks at the edge are very popular; to make one with three tucks, cut five breadths forty-five inches long, and five breadths twenty-seven inches long; join all the long lengths together, then all the short ones, and join the short to the long. Now turn up the hem all around three inches deep. If for machining, it must be tacked; if for hemming, pinning will be sufficient. Take a piece of card five inches in depth, and make a mark on it three and a quarter inches from

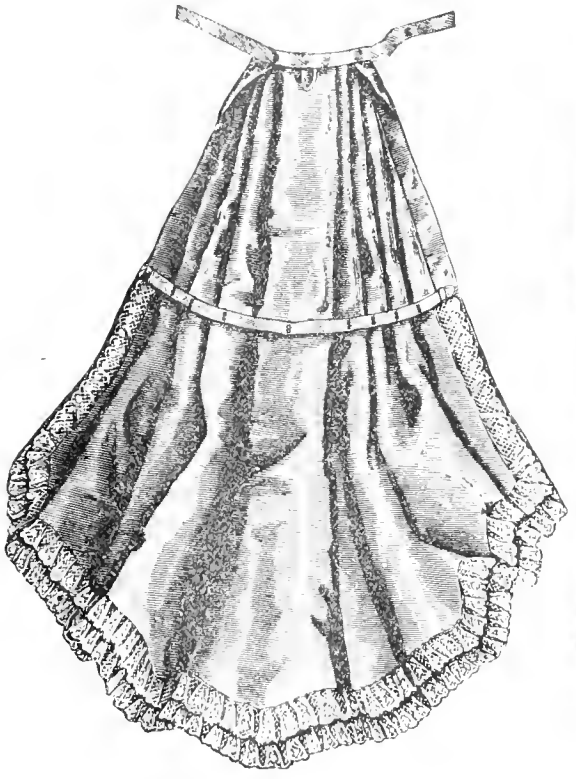


Fig. 30. Single Train Skirt to Button on.

Fig. 31. Skirt with Long Drapery Buttoned on.

the bottom, put the bottom of the card to the bottom of the hem, turn the material to the exact depth of the card. Now tack your tuck to the three-and-a-quarter-inch mark on the card. Next fix the second and third tucks by leaving one and a half inch between each tuck, as only the stitches of the top tuck are usually shown. You will easily keep your tucks even by cutting the card three inches deep, and marking it at one and a half inch. Place one edge of card at the tacking of the tuck below the one you are fixing, turn the tuck to the other edge of card. The tucks must now be stitched and pressed. You must next double the five front breadths, putting in a pin to mark the middle of front. The front middle plait is twelve inches in width; it takes rather more than one breadth for this plait, as the folds must wrap over under the centre of plait at the back. Leave spaces of two inches each side of this plait. The two side plaits measure ten inches each when finished; they must be made in the same manner as described for front plaits. The five

back breadths must be plaited into three ten-inch plaits, with space as before. Now tack all these plaits, beginning at the hem, and tack the front breadths six times at regular intervals; for the back breadths four times will be sufficient. Press with a hot iron on the wrong side. After pressing, keep the wrong side to you, and put two tapes across the plaits at the front breadths, sewing the tapes to the back of the plaits. You must not tighten the tape, nor must you take the stitches to the front of plaits. One tape is to go across the middle of the plaits, and one between this and the top of the breadths. The back plaitings will not need tapes. Next take the middle of front breadth of foundation and the middle of the front centre box-plait; pin the plaiting to the foundation centre to centre. The bottom of the hem must fall one inch over a narrow kilting four inches deep that the foundation skirt has been edged with; said kilting having been made after the manner described above and of the same material or of a brighter color than dress if desired to correspond with trimmings. The depth of this kilting can be arranged to suit individual fancy, it is intended to take away the plain look from the edge of skirt, and

Fig. 32. Train, to Button.

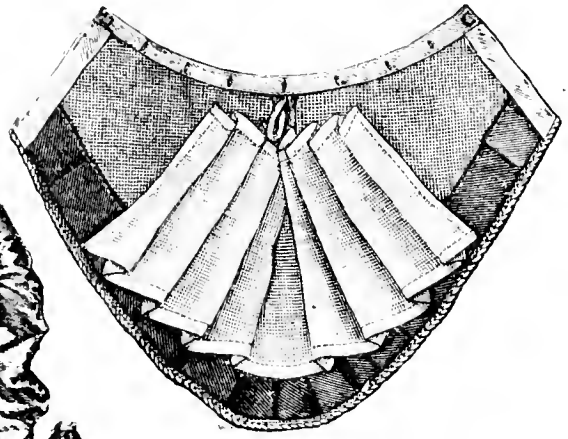


Fig. 34. Piece to Button. Inside View of Fig. 32.

Fig. 33. Ordinary Skirt, with Piece attached to make a Train.

fashion allows taste to decide. Place the foundation skirt and box-plaiting upon a table and pin closely; hold the skirt up, shake it, and see that it is even before stitching it to the foundation. When you are satisfied that it hangs evenly sew strongly.

Draping the Overskirt.

To make an overskirt for the dress skirt suitable designs will be found in the illustrations. For the front drapery, cut one breadth of the material twenty-two inches long, and two breadths each sixteen inches long; join these three breadths together straight at the top, the long breadth in the middle. Slope the middle breadth at the bottom so that it graduates to the side breadths. To put this drapery exactly in the proper curve, run tacking thread on the skirt, beginning at the side seams nine inches below the waist, and twenty inches below the waist in the center of front. Look well at the illustration, and put the tacking-line in the same slope as is shown in the illustration; both sides are al

at the bottom of front drapery. You will now find it necessary, for arranging the front and back drapery properly, to put the skirt either on a stand or on a person. Fold the drapery exactly in half, then pin it to the centre tacking-line and run it to the skirt, taking care not to tighten the drapery ; sew both sides on and begin the plaiting at the waist, first putting a mark in the centre of the drapery. Plait the whole of the right side of drapery into a number of small deep plaits, and pin it to the foundation from the front to the seam of the back breadth. Now arrange the left side of drapery ; at about two inches from the front make five plaits close together about two inches deep. When this is plaited, fasten it just below the waistband to the foundation ; there will be a straight unplaited piece from these plaits to the seam of back breadth of foundation ; now take the end of the drapery and plait it up toward the waist. The drapery must fall quite loosely over the line it was tacked on at the bottom ; sew the drapery strongly to the foundation just below

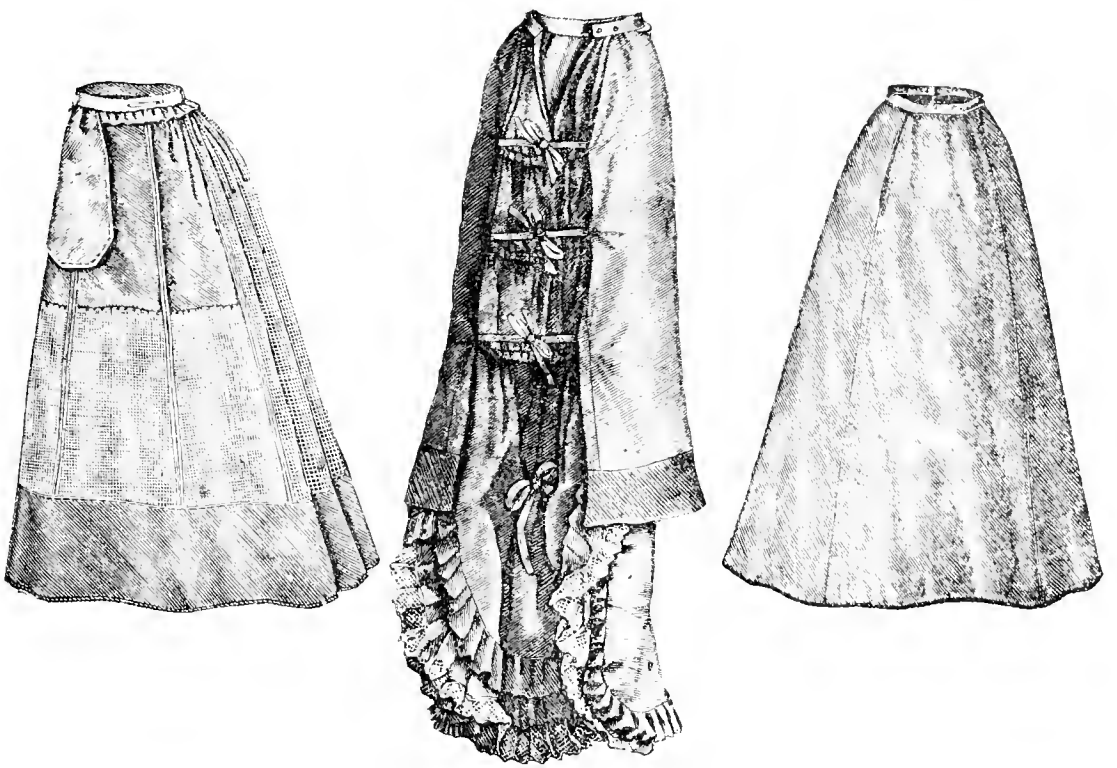


Fig. 35. Inside of Skirt with Half Train.

the waistband, where it has been pinned, and make it neat by hemming a piece of ribbon or binding over it. The sides will be made neat when placing the back drapery over them. Take three yards of the material cut in two, join them together and press the seam, turn under at each side at least three inches. Plait the drapery into a large triple box-plait wide enough to cover the back as far as the joins of the side drapery. The middle of this box-plait must go exactly to the middle of the back ; pin it there firmly. On the left side sew the turn-down piece over the ends of the front drapery. The middle of this box-plait must go exactly to the middle of the back ; pin it there firmly. On the left side sew the turn-down piece over the ends of the front drapery. Carry the plait down seventeen inches, turn under eight inches, so that it forms a deep puff ; sew this plait under the puff to the skirt and slip-stitch the outer plait an inch from the edge down to the skirt. The remainder of this side of the drapery must be turned under to form a second deep puff,

which should terminate nine inches above the foot of the skirt. Now go to the right side and loop it up in the same way; this will leave the centre hanging loose, which must be looped up and sewn to the skirt about twenty-four inches below the waist. Plait the lower end of drapery, turn it under, allowing it to fall three inches lower in the centre than at the sides; sew firmly to the skirt. (See Figs. 24, 25, etc.)

For the pocket, take a piece of the bodice lining fifteen inches long and fourteen inches wide, double this lengthwise, turn over two corners together to form a triangle of six inches, cut them off, face up the slanted top of the pocket with a piece of the dress material, turn the faced side out, and stitch down the short side and along the bottom, turn the pocket and stitch again about a quarter of an inch from the last stitching. Unpick the side seam of skirt, commencing ten inches below the waist, and pick out seven and one-half inches of the seam. Turn the skirt inside out, sew in the pocket so that the facing shows on the right side of skirt. At the top of the pocket a piece of tape ten inches long must be sewn to it, and afterwards fastened to the waistband.

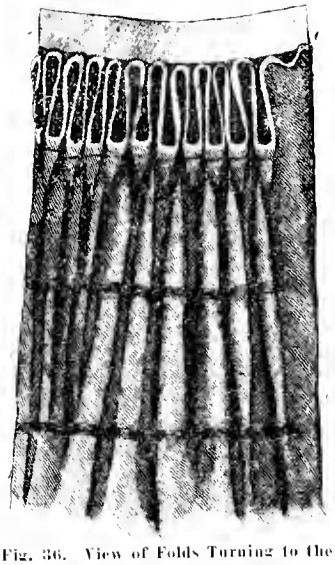
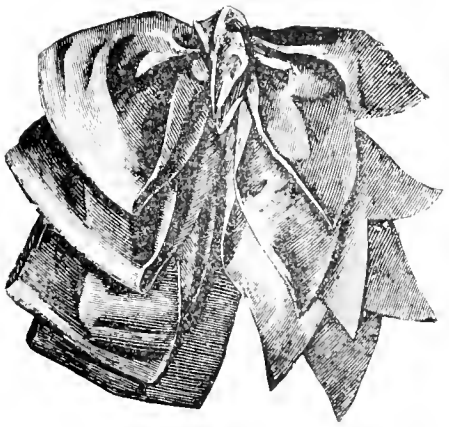
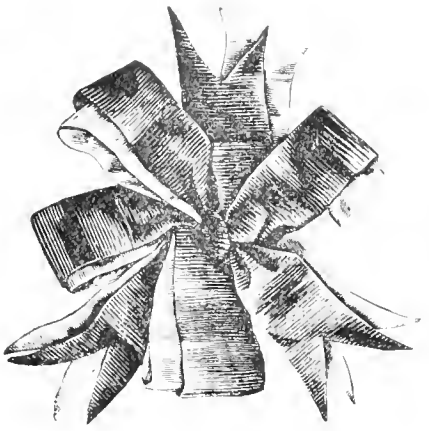


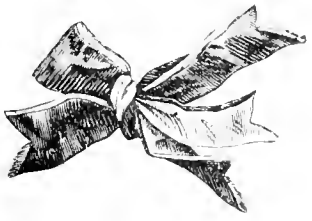
Fig. 36. View of Folds Turning to the Inside, as Used on Back Skirt.

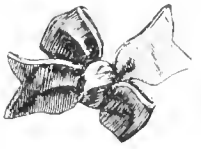
Fig. 37. Folds Turned Outside for Long Trains.

Crinoline is a great improvement plaited in the back of a skirt, even when steels, and a dress improver or bustle are worn. Take three breadths of crinoline, join them together, turn up a hem so that they will be fourteen inches deep, plait in three double box-plaits, allowing the centre plait a little larger than those at the sides, bind it along the top with a piece of tape, sew it to the inside of foundation-skirt just on the lowest steel casing, and sew it down the sides to seam of skirt. To make the dress improver, take a piece of bodice lining and make a bag measuring nine inches across the bottom and seven inches across the top, seven inches deep; leave the top unsewn, fill it with horsehair and turn in the top and sew it closely. To keep the horsehair in its place take a needle and thread and knot it at intervals quite through as a mattress is knotted. This is sewn to eye side of band, putting the centre to centre of band; put a hook on the loose side of improver and an eye on the band of skirt to fasten it to.









Variety of Bows of Ribbon Used on Full Dress.

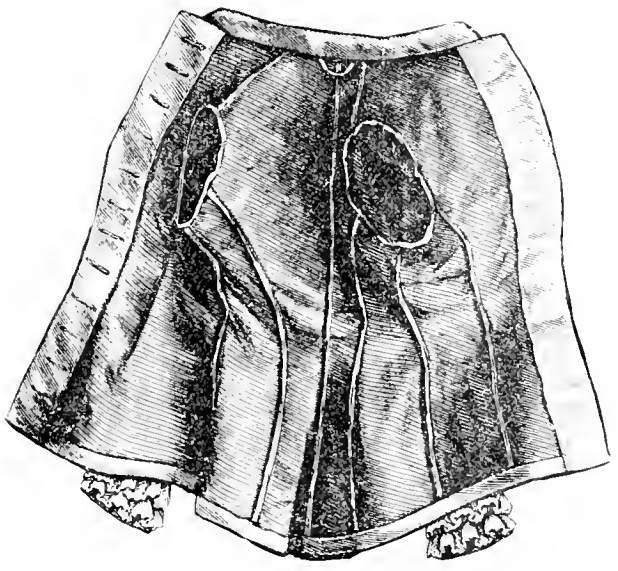


Fig. 38. Inside of a Jacket, without Lining.

Finishing the Jacket.

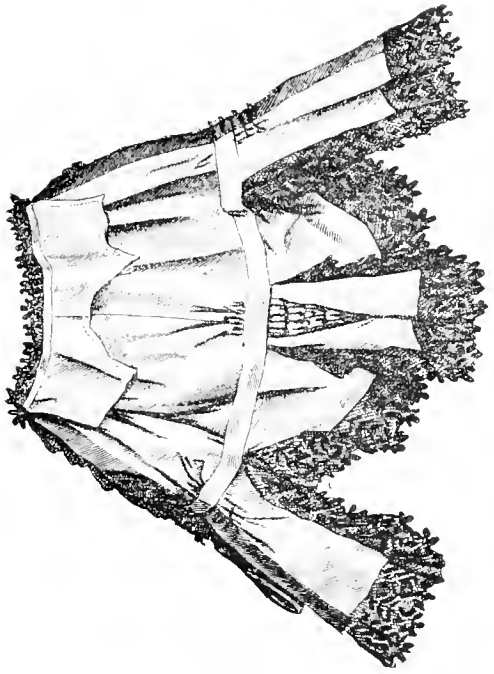
THE front edge of these garments are faced with the same material or lining, and a strip of linen to strengthen the buttons put in between. The seams have a strip of Italian cloth or silk sewn in, which, when the seams are pressed out, is turned over and felled, thus covering them completely.

After all the seams are covered, a band is sewn on to the back seams, which is used to tie around the waist to hold it close to the body. The edge around the bottom is turned in on the right side, and the lace, or whatever other trimming put on over it.

Fig. 39. Inside of a Wrap.

The separate pieces of a blouse are sewed together as the different styles of this garment may require. The front edge is underlaid with lining or better linen, that the buttons and button-holes may be strong. The lower edge is hemmed. The collar is lined. The seams can be turned and felled on the inside, which gives them a good finish.

If the upper part only is lined, then the lining is finished at its lower edge by a hem, or merely notched to keep it from raveling. The long seams are serged for the same purpose. The front may be finished by placing the button-hole through (see Fig. 38). In regard to the lower edge of this garment it is finished similar to a dress skirt.



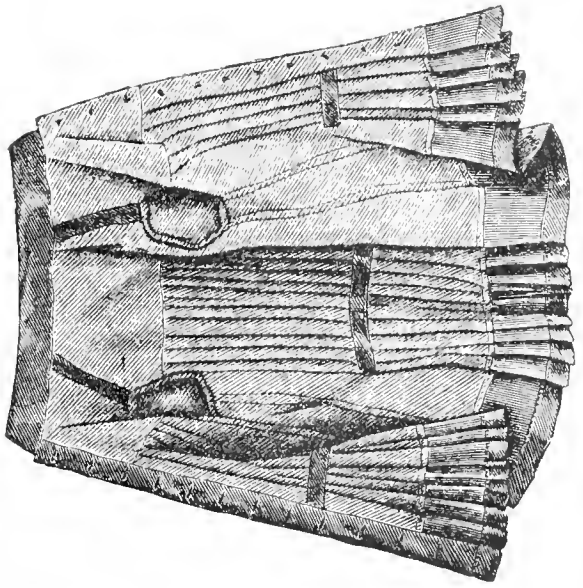


Fig. 40. Inside of a Blouse.

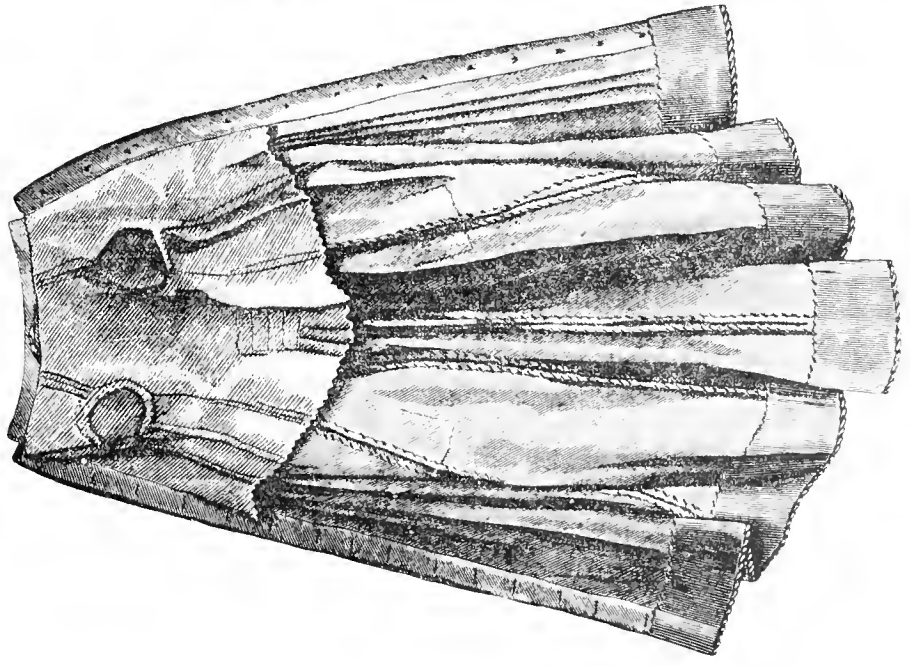


Fig. 41. Inside of a Finished Princess.

Fig. 42. Blouse, gathered in Front and Back.

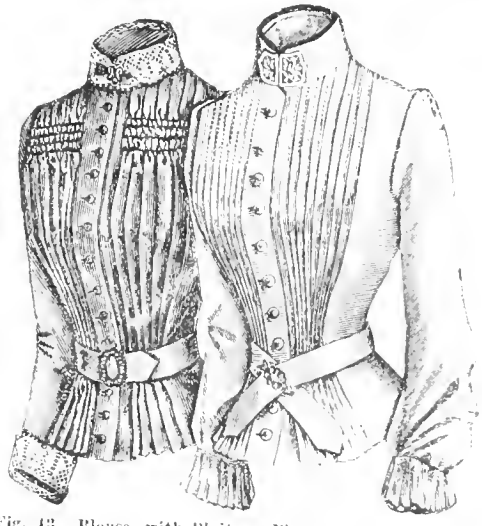


Fig. 43. Blouse, with Plaits and Gathers.

Fig. 44. Blouse, with Stitched Plaits.

Fig. 45. Blouse Waist, with Double Collar.

Fig. 46. Blouse Waist, with Laid Plaits.

Button-Holes.

THERE are many different kinds of button-holes, but only such are made in a dress as may be suitable for the material. The cutting of the button-hole, however, must be done very carefully, and just large enough to correspond with the button which is to be used. There are button-hole shears in the market which are easy to use, can be gauged to any size, and are really reliable, and a great aid in cutting.

The plain button-hole, Fig. 52, is sewn with strong twist of the color of the material. On material which does ravel, a thread simply run around it, will answer the purpose of holding it, and then the button-hole is made as usual.

Fig. 54 shows a button-hole which is used altogether on firm cloth. For one like this a plain cut is not sufficient, but a round should be cut out in order to produce an opening for the button, as shown.

Bound holes are used generally on mantles, etc., and the illustrations clearly show the manner of making them, and we think there will be no failure in producing them if the illustrations are studied.

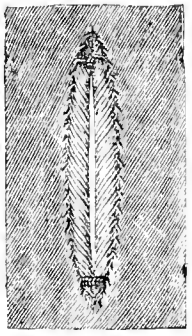


Fig. 47. Bound Hole, Lower Side.

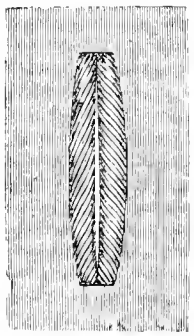


Fig. 48. Bound Hole, Upper Side.

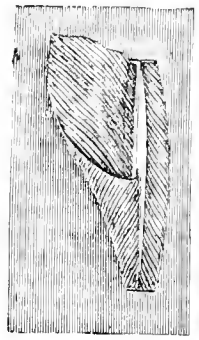


Fig. 49. Bound Hole, in Heavy Goods.

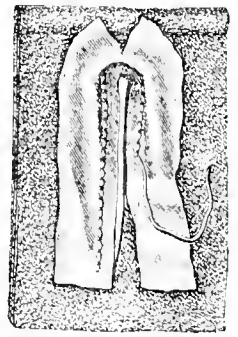


Fig. 50. Bound Hole, in Heavy Material.

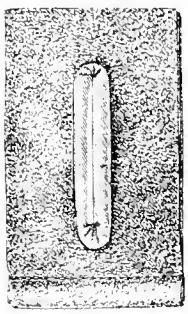


Fig. 51. Bound Hole.

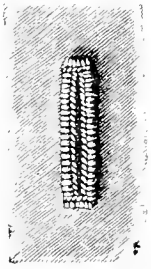


Fig. 52. Plain Sewed Hole, Upper Side.

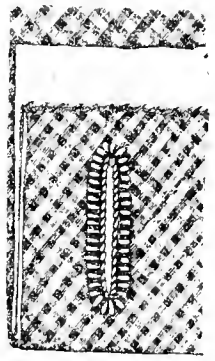


Fig. 53. Open Stitch.

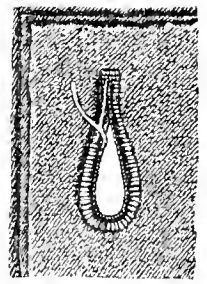
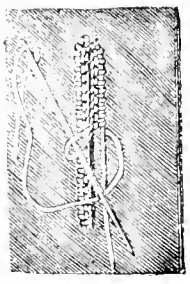
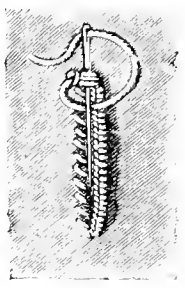


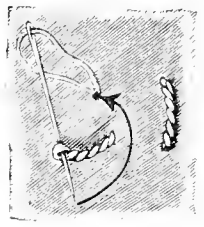
Fig. 54. Hole, with Cord Underlay.



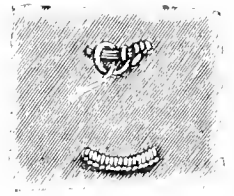
Working the Plain Button-Hole.



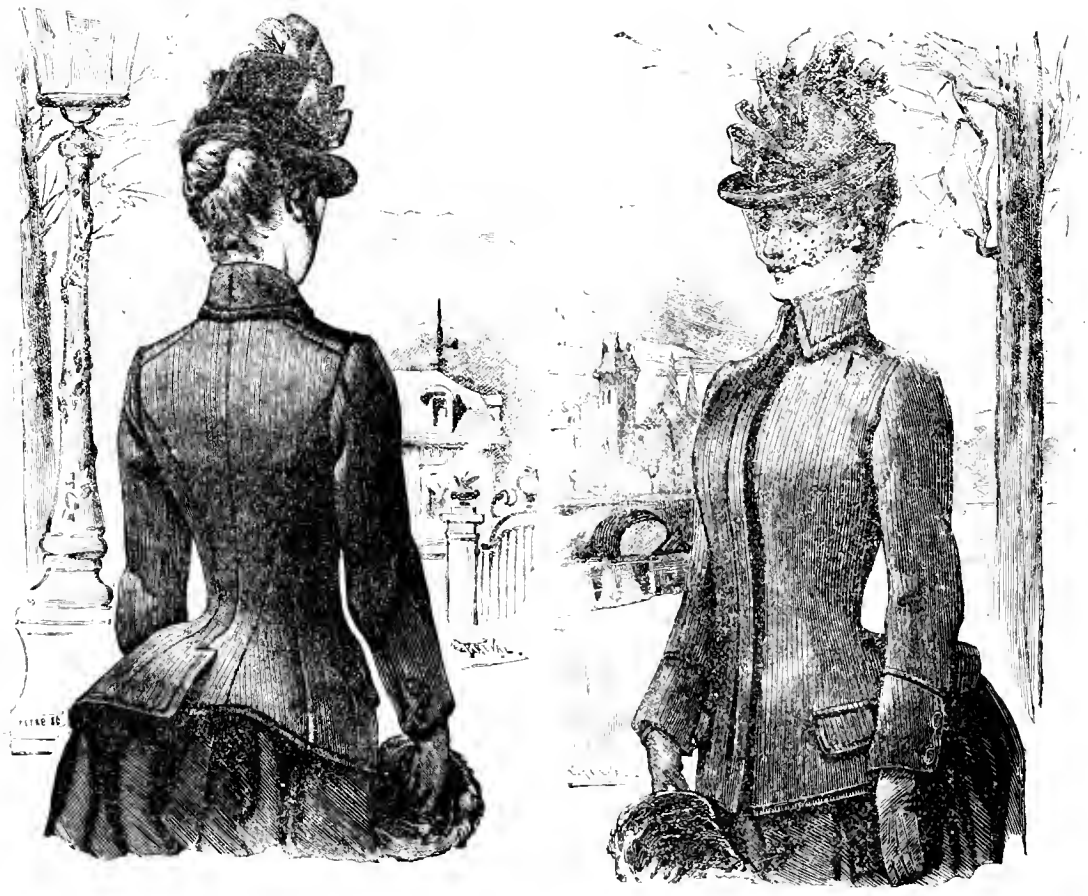
Finishing the End of Plain Hole.



How Eyes are Made.

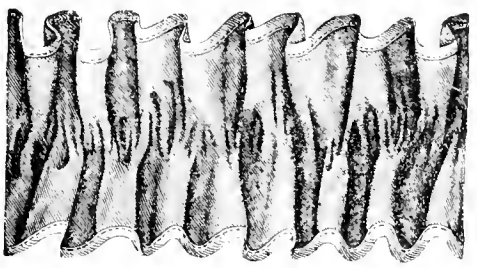


How Eyes are Made.

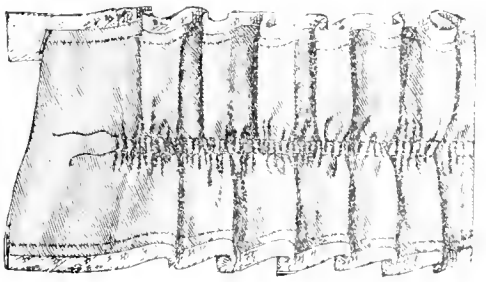


Trimmings.

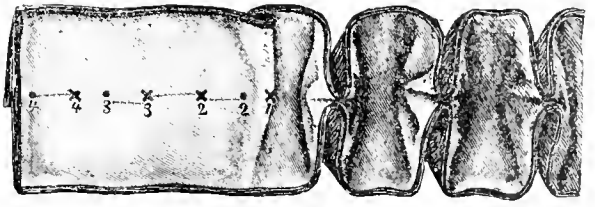
The following illustrations will be found to be very suggestive, not only as regards style, but in the manner of making up garments as well.



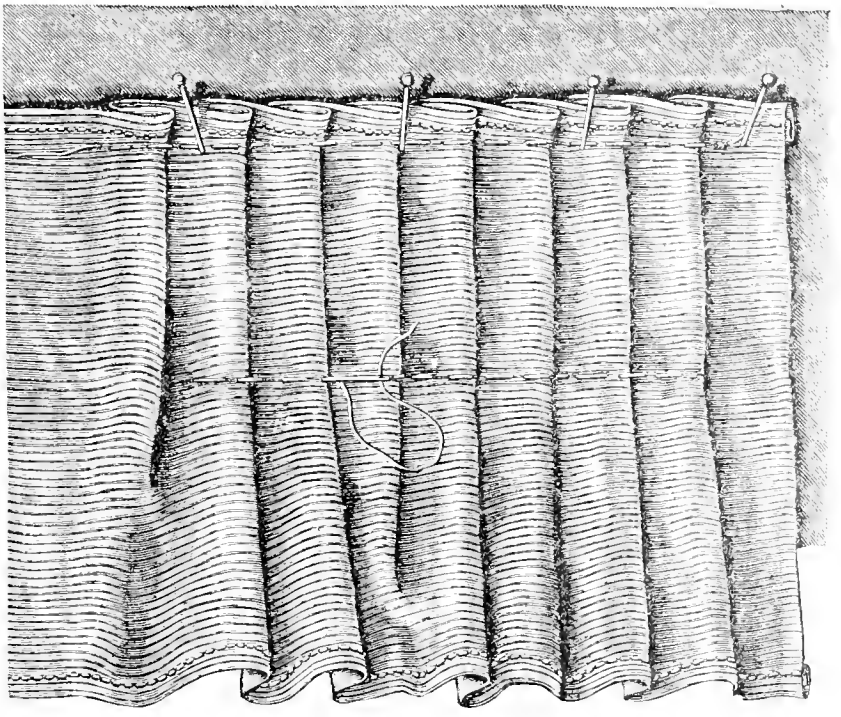
Single String.



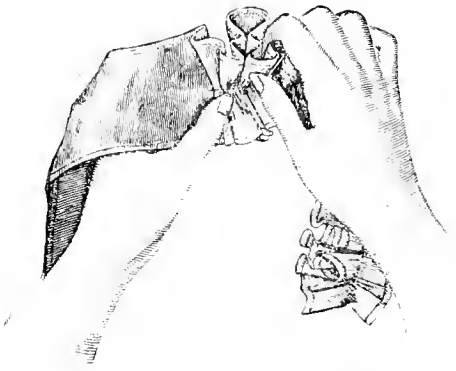
Double String with Hem.



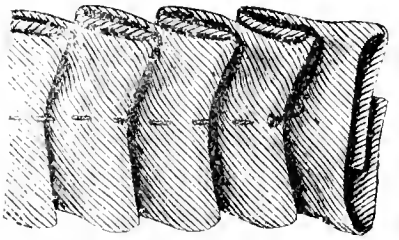
Ruching.



How to Lay and Fasten Plaits.

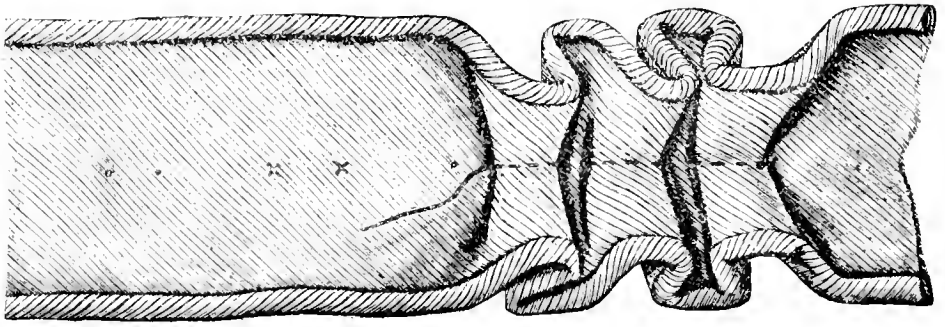


Manner of Holding and Gathering Box-Plaited Ruffle.

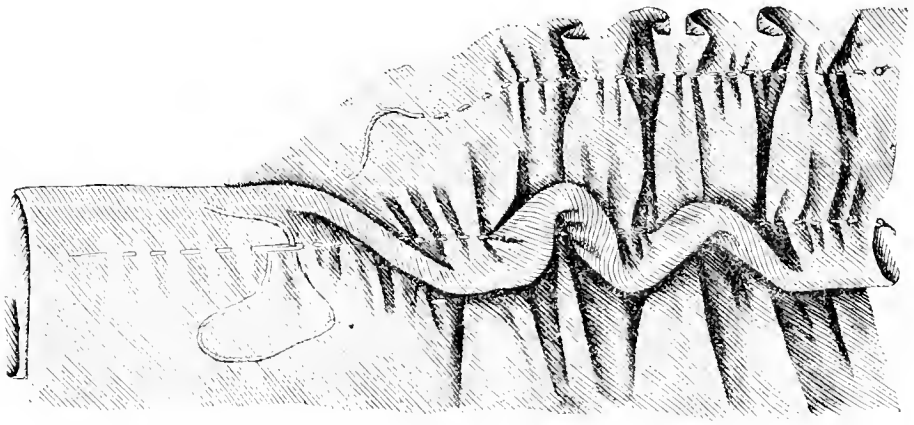


Plainly Folded Ruche of Double Folded Goods.

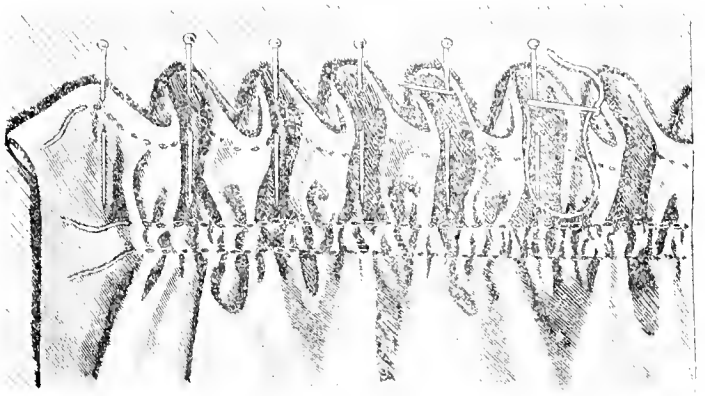
Plainly Folded Ruche.



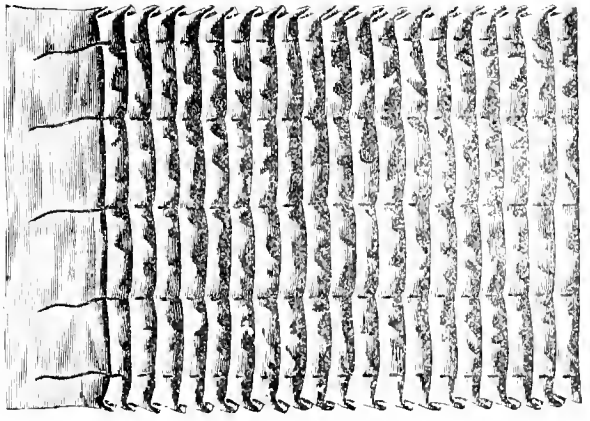
Box-Plait Ruffle.



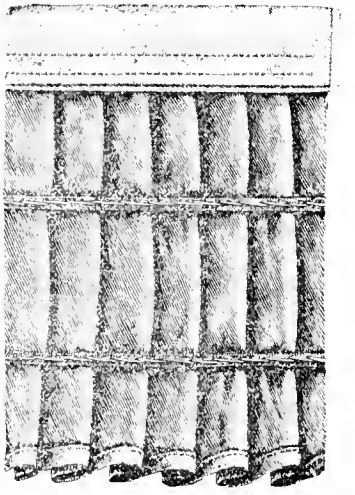
Manner of Gathering Puffed Trimming.



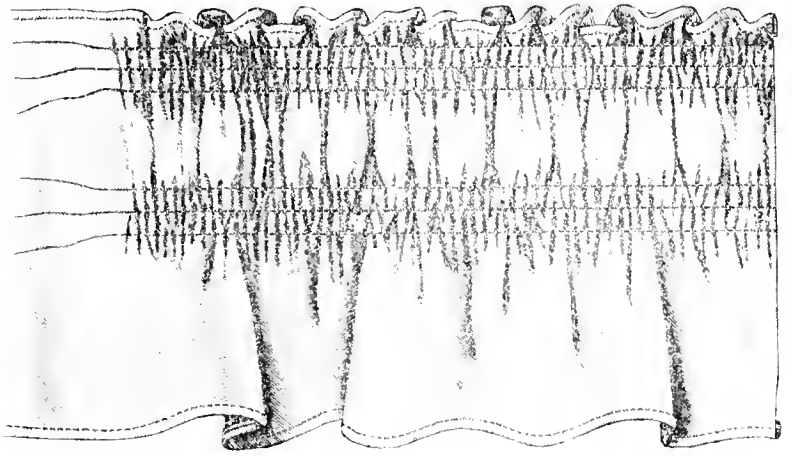
Fastening of Trimming so as to lay Regular.

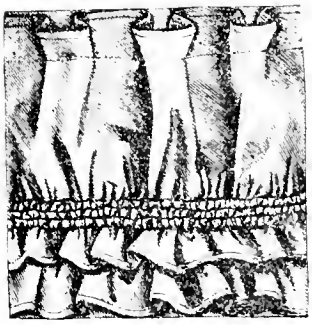


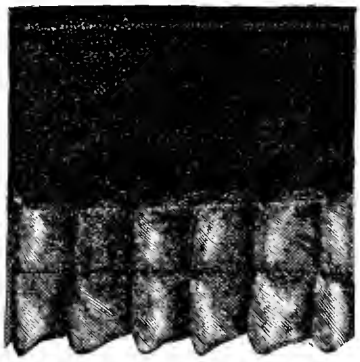
Reduced View of Plaitings.

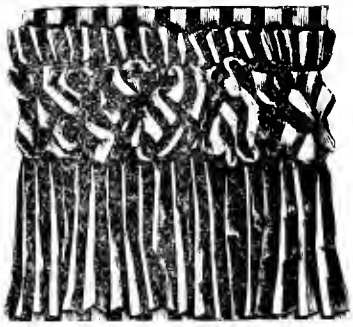


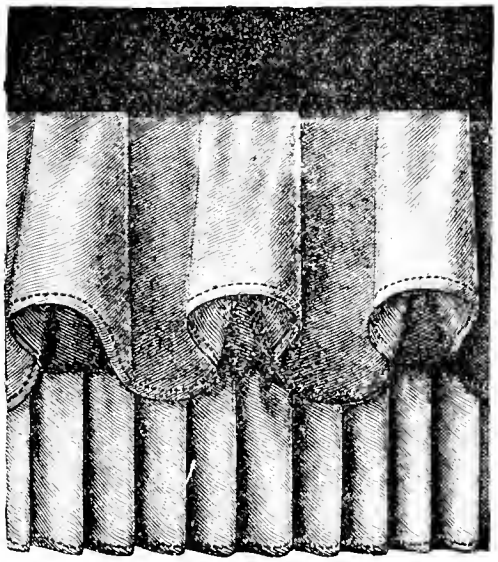
Side View of Plaits as Fastened together.

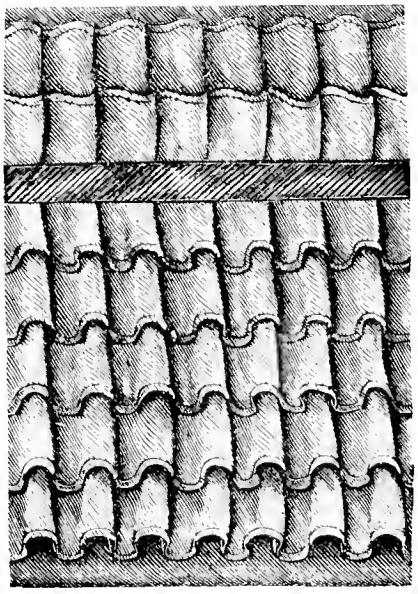


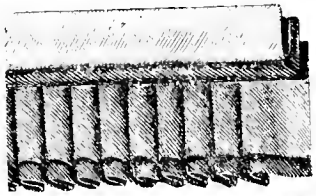


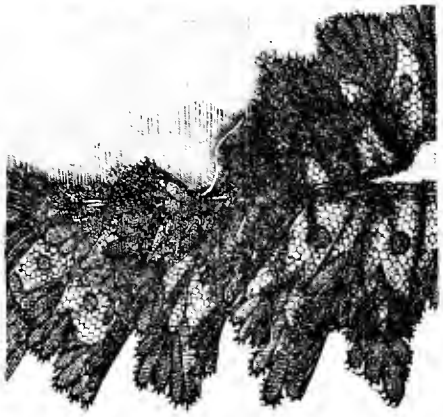




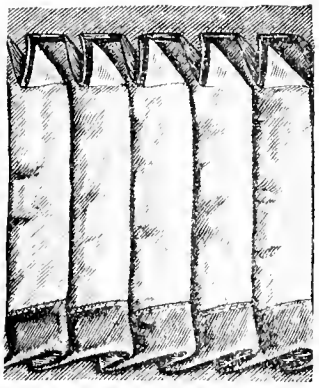


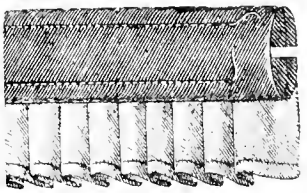




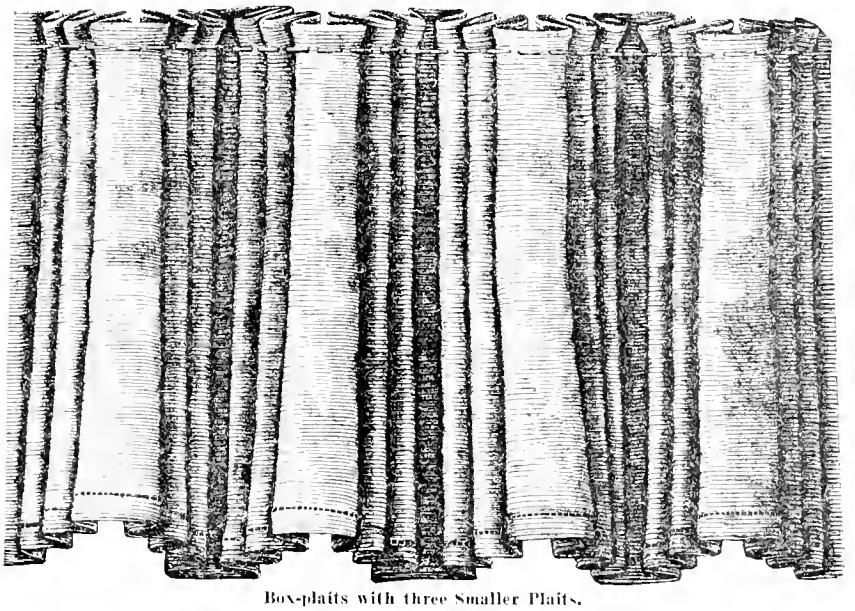


Different Styles of Trimming for Dresses.

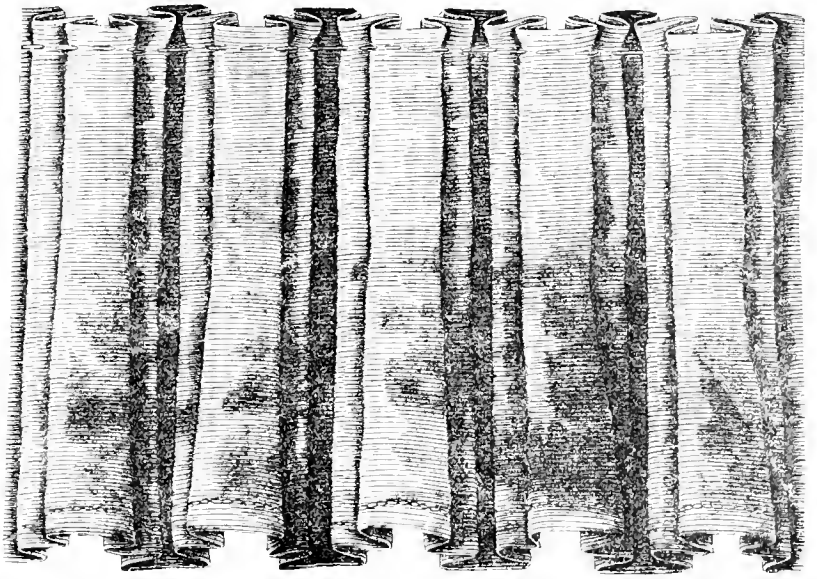




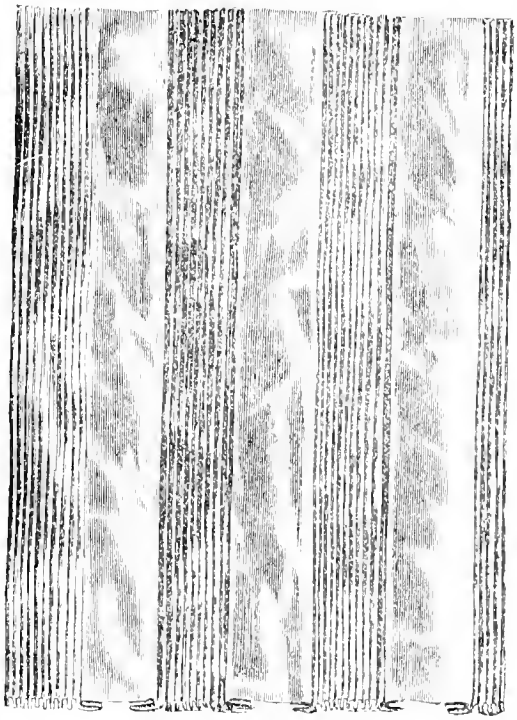
Different Styles of Trimming for Dresses.



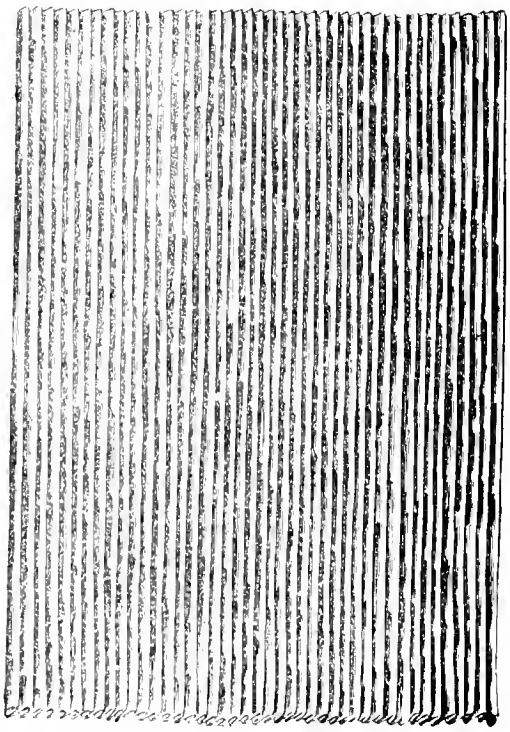
Box-plaits with three Smaller Plaits.



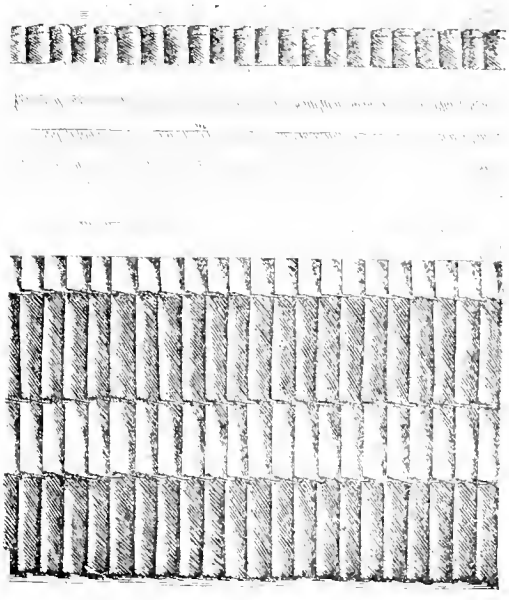
Double Box-plaits.

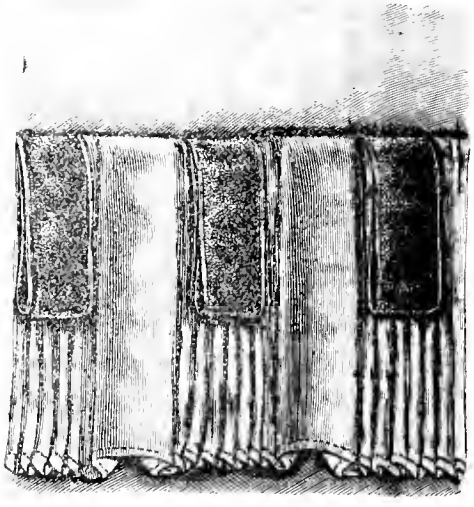


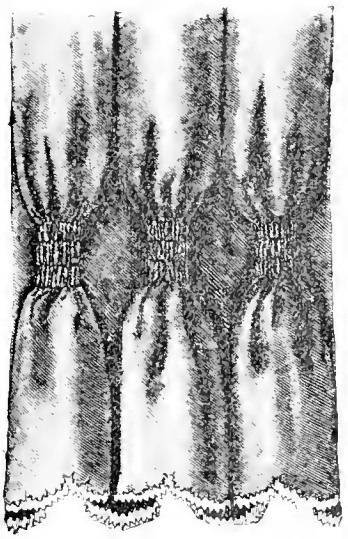
Box-Plaits and Small Plaits.

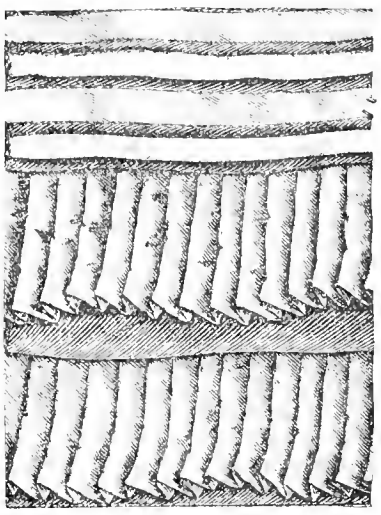


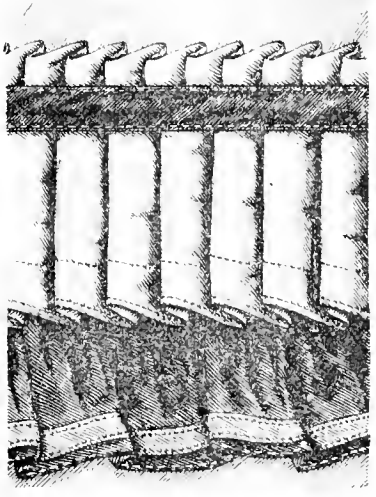
Narrow Plaits.

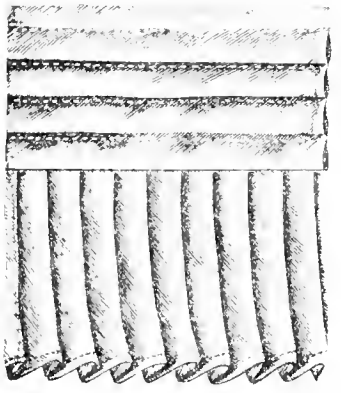


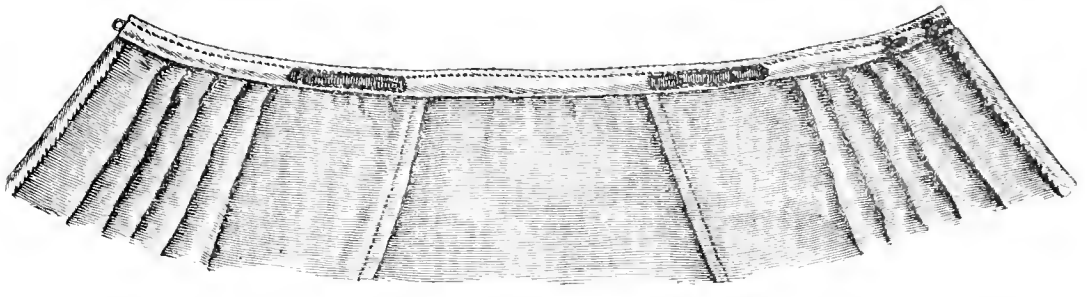


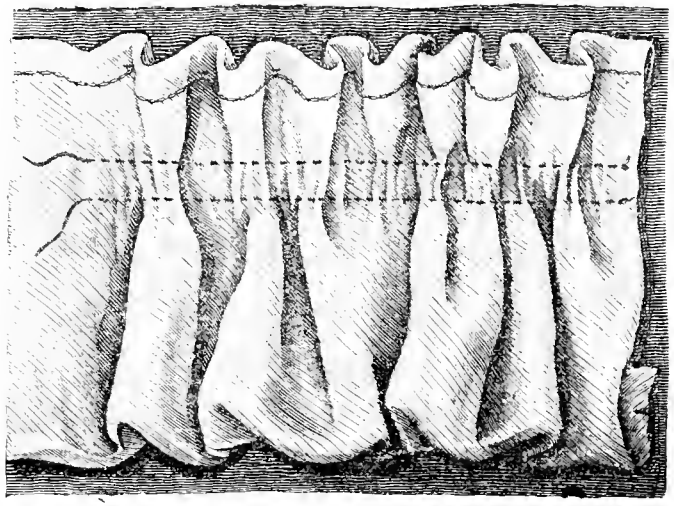




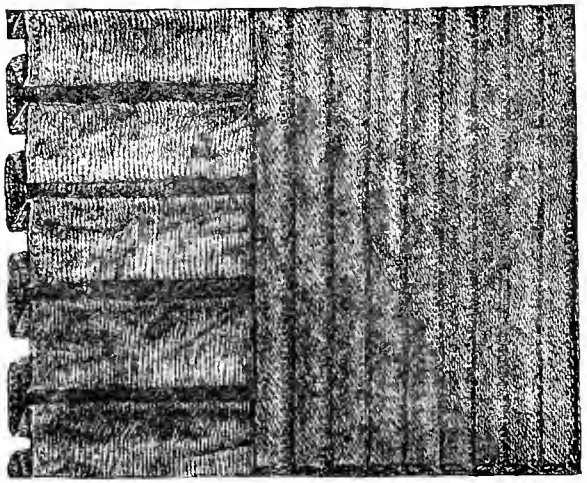


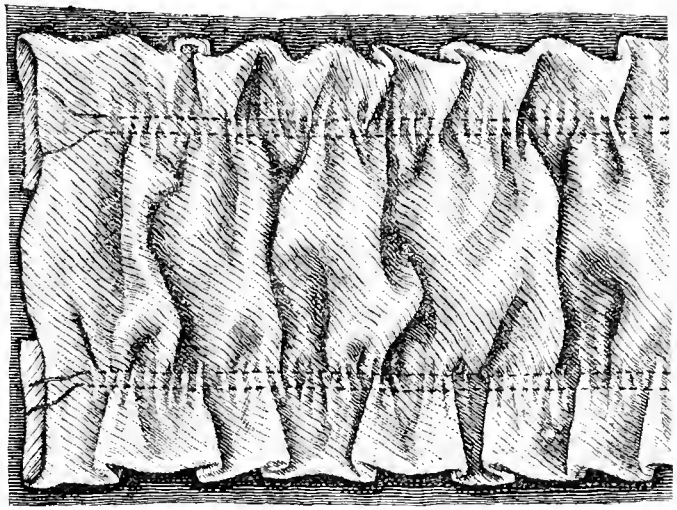




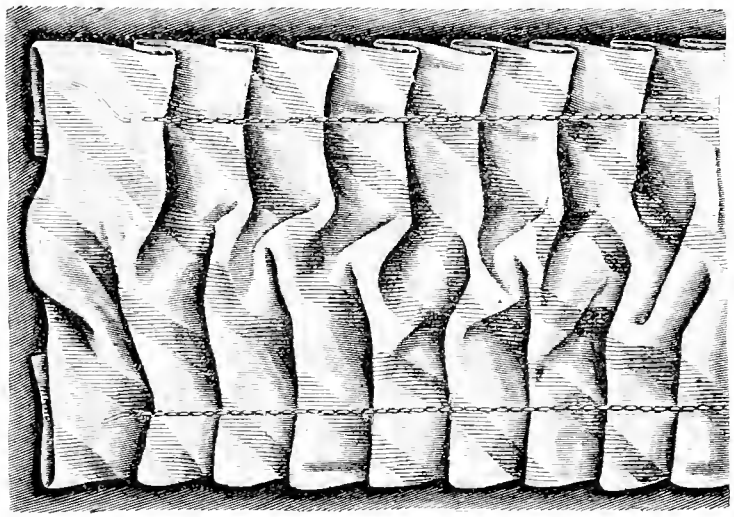


Gather, with Bottom turned up.





Trimming, Gathered Top and Bottom.



Plaited Trimming, with Twist in Centre.

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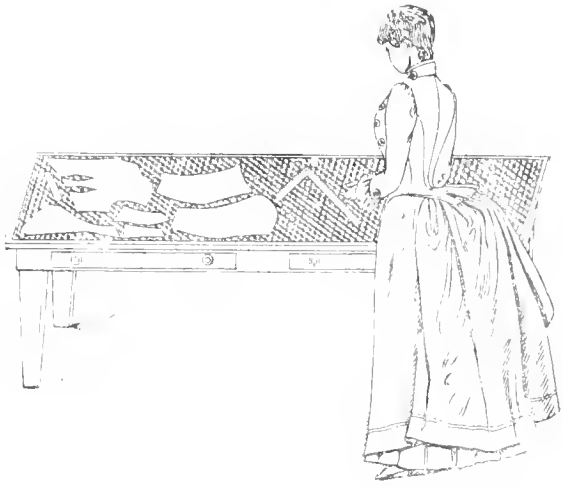

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